Newsreel Covers National Events

RICHMOND, Va.—Latest edition of the All-American Newsreel playing at the Booker T. Theatre, Sunday through Wednesday and at the Walker Theatre Thursday through Saturday has many items of national interest. Two million young Americans celebrated Boy Scout Week; Dr. Dibble was named head of the health center in Louisville, Ky.; J. D. Thomas, Red Cross executive, tells of his work overseas; an elaborate art exhibit in Chicago, marked Negro History Week; Pauli Murray becomes the first Negro woman named attorney general's deputy in California; and Col. Thatcher wins the Legion of Merit for his work as an Army doctor. These items make the current news release one of the most interesting to date.

The Negro in Hollywood Films

From a Parlor Toy to A Billion $ Business

The Worker 3-10-46 newyork, N.Y.

— by David Platt —

(This is the first of a series of articles by David Platt on the Negro in Hollywood films.) 3-10-46 (1)

THE first movies made their appearance in New York City in 1894. The first films were factual films. Scenes of a young mother and father with a child. Waves breaking. Horses leaping over hurdles. Niagara Falls. Vaudeville acrobats. Children with a dog. People walking.

Maxim Gorky saw some of these early films in Paris in 1896. Gorky was amazed by what he felt was an "almost terrifying transcript from life." Others, too, were awestruck by this powerful new medium's strange ability to capture truth. It was not long, however, before control passed into the hands of a class that was terrified by the truth. This led from the very beginning of film history to the use of movies to influence dangerous attitudes toward minority groups, and particularly toward the Negro people. How did this billion-dollar industry begin? The Worker newyork, N.Y.

The movies as we know them today developed out of the parlor plaything which before the turn of the century was known in select circles by any one of a hundred different names:

Phantoscope, Criterioscope, Cinematograph, Vitescope, Wondorscope, Cosmoscope, Razorscope, X-Ograph, Vitopticon, Originagraph, Stroboscope, Getthemoneygraph, Parlorgraph, Heleographoscope, Zoetrope, Phototrope, Motorgraph, Motiscope, Phenakistoscope, Oscope, Dramiscope, etc.

As a toy, the "movies" failed to attract the moneyed class. The vultures came only when the pickings were ripe. The men of The Street, their heads buried in ticker tape, could not foretell the future of the machine that was to develop into a powerful instrumen capable of electing Presidents and dethroning kings. Few suspected its possibilities as one of the big money-makers of all time, least of all Thomas Alva Edison, who thought so little of his own invention, the Kinetoscope (peep-show) that he flatly refused to lay out a single dollar to take out international patents.

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THE American movie was born into an atmosphere redolent of the Tweed ring. While the first Kinetoscope parlors were being opened to the public, the effects of the panic of 1893 were still to be seen in the huge army of unemployed throughout the nation. The birth of films was accompanied on the one hand by mass unemployment and strikes against wage cuts in basic industries and, on the other, by widespread corruption in the legislative halls and at the polls. The budding motion picture was not exempted from this disease. The dark corners of movie history are filled with "guerrilla warfare, murders, attempted assassinations and reputed poisonings," wrote Winifred Johnston in her informative little pamphlet, "Memo on the Movies."

Harry Alan Potamkin, one of the most discerning film critics of his time, once said: "The movie was born in the laboratory and reared in the counting house. It is a benevolent monster of four I's: Inventor, investor, impresario, imperialist. The second and fourth eyes are the guiding ones. They pilot the course of the motion picture. The course is so piloted that it is favorable to the equilibrium of the ruling class and unfavorable to the working class. This is truer in the realm of the film that in the other arts, for the film more than the other arts is the art of the people."

This contradiction of a people's art controlled and guided by monopolists is responsible for the slow and haphazard development of films in America. Sound, for example, was known to film makers as far back as 1907, but it was deliberately withheld from the market for 22 years. No one could see a profit angle in it until Warners released **The Jazz Singer** in 1927. Capitalist society discouraged the growth of the camera all through the 19th century. One shrewd Soviet critic explained the tardiness of film progress as the result of a social system that encouraged the invention of those machines first which were capable of speeding up the production of commodities.

The American movie arrived at the tail end of the industrial revolution. Bela Balazs, the German anti-fascist film critic, called it "the first art to originate in the bourgeois era." The bourgeoisie tightened their hold on this budding art form, forced it to serve their most urgent political and social concerns. The early movie industry sided with William McKinley, a corporation man, against William Jennings Bryan, the Populist candidate, running on an "anti-imperialist" ticket in the 1896 elections. It served William Randolph Hearst in the Spanish-American War and J. P. Morgan in World War I. The movies red-baited organized labor throughout the last 50 years, slandered India, China, Latin and South America, the Soviet Union. But, above all, the ruling class has used films to hold back the Negro people.

(Continued Monday)

The Negro in Hollywood Films

Exploiting the Negro For Comedy Relief

Daily Worker 3-11-46 New York, N.Y. (2nd) (2)

— by David Platt —

IT IS common knowledge that the Negro has not been admitted to the full range of human experience in the films. Even during the war in which the Negro fought side by side with his white brother to free the world from fascist slavery, the films exploited him mainly for comedy relief. Negro soldiers in New Guinea last summer expressed resentment toward some of these unsavory films by walking out of a GI theatre in large numbers. Hollywood films like **Three's a Family** and **Is Beautiful** in which the popular actress Hattie McDaniels popped her eyes and clowned, are doing a vast disservice to the development of race relations, the Negro soldiery contended. Their anger and indignation is shared by many whites. It is time to join hands to curb Jimcrow on the screen.

What are the principal stereotypes of the Negro circulated to the far corners of the globe by the bourgeois film? He is the Stepinfechit clown who shuffles lazily through life; the devoted slave who refuses to be freed; the convict who goes to his death singing a spiritual; the African who runs from the jaguar while his white employer stands his ground and slaughters the beast; the scary fellow who trembles before a white sheet; the mental inferior who cannot pronounce words of more than one syllable; the carefree maid who licks the hand of her white mistress. He is the natural-born cook, the superstitious church-goer, the razor and knife "toter," the chicken and watermelon eater, the social delinquent, the petty thief, the vicious criminal.

The stereotypes prevail despite the Negro people's great cultural and scientific accomplishments. The films simply do not recognize the existence of Negro artists, machinists, factory workers, farmers, mechanics, sculptors, scientists, mechanical and civil engineers, cabinetmakers, librarians, inventors, lawyers, nurses, firemen, architects teachers, college, presidents, editors, reporters, photographers, physicians, clergymen, dressmakers barbers and secretaries.

The systematic failure to portray the Negro as he is in real life, the persistent typing of Negroes as menials and buffoons, all this is a reflection of the divide-and-rule policy of the class in power. It is no accident that the films constantly link Negroes to vice and villainy. The bourgeoisie discovered long ago that the movie was one of the most effective instruments for creating prejudice between Negro and white, for making a breach in the working class.

Dr. L. D. Reddick, curator of the Schomburg Collection of the New York Public Library recently examined a check list of 100 outstanding Hollywood films which have included Negro themes or Negro characters of more than the usual significance. He found that 75 of them "must be classified as anti-Negro, 13 as neutral—with favorable and unfavorable scenes—and only 12 as definitely pro-Negro." These figures indicate the main tendencies which must be fought today.

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The practice of caricaturing the entire Negro people as part of the general Jimcrow strategy of the employing class, goes back to the very beginning of film history, when the movies were principally "peep-shows." Daily Worker

In 1903, Lumiere of France exhibited a film in this country with the brutal title **Niggers Bathing.** It was advertised as a "humorous" subject. Time marches on! In 1946, 20th Century Fox shipped overseas an Agatha Christie mystery film called **Ten Little Niggers.** All in fun. All at the expense of 13,000,000 American citizens fighting for equality. In 1904, Thomas Edison presented **Ten Pickaninnies,** forerunner of **Our Gang** comedies. The nameless Negro children were referred to callously as "snowballs, cherubs, coons, bad chillun, inky kids, smoky kids, black lambs, cute ebonites, chubbie coonlets." 3-11-46

More insidious were the films showing the Negro as a chicken and watermelon thief. The very titles—"Rastus and Chicken," "How Rastus Got His Turkey," "Pickaninnies and Watermelon," suggest the vicious prejudices circulated by these low comedies. One art-for-art's sake excellent era went so far as to praise the magnificent photography in the anti-Negro film "Chicken Thief." The end of this shocking movie showed the Negro being brought down with a load of buckwheat as rotten.

Vitagraph's **The Slave,** released in 1907, justified the lynching of a young Negro slave for killing a brutal over-seer caught manhandling a white girl. "There can be no extenuating circumstances when a Negro lays hands on a white man." The old fairy tale that the Negro enjoyed his lot as a slave was the theme of **Confederate Spy** (1910). At the end, a Negro spy for the South, died before a Northern firing squad, happy in the thought that "I did it for fassa' sake and Uncle Daniel, a Negro slave, was the light as a movie in 1910. Of course the slashing slavery in the original Harriet Beecher Stowe novel softened up for the southern market. Edward Sheldon's was filmed as **The Governor.** Behind its "noble" sentiNegro was a calculated attack on miscegenation, inter-15, David Wark Griffith, America's outstanding director **of a Nation,** the most vicious anti-Negro picture in our blood-white blood-will-not-mix theme made familiar and A. Hitler appeared in **The Octoroon, In Slavery Humanity's Cause.** All three portrayed the tragedy that man with a few drops of Negro blood in his veins. **Uncle** by Jeff Davis and **In Humans** befell a white man w **Tom's Cabin** saw the indictment of slaver **Days** and **In Humans** **Niggers.** All in

The Negro in Hollywood Films

Daily Worker
New York, N. Y.

Open Invitation to Bigotry and Violence

— by David Platt —

(This is the third article of a series on 'The Negro in Hollywood Films.') 3-12-46 (3)

DAVID WARK GRIFFITH'S **Birth of a Nation** which appeared in 1915, during the second year of World War I, is unquestionably the most vicious anti-Negro film in our history. Rooted in race prejudice it helped create the ground for imperialist war propaganda. Based on Thomas Dixon's **The Clansman,** the bible of the Ku Klux Klan, it portrayed the freed Negro of Reconstruction times as arrogant, lustful and cruel. Negro members of the Southern legislature were pictured with whiskey bottles which they emptied while sprawled with bare feet upon their desks. This about the forthright citizens who performed such notable, progressive work in the so-called 'Black Parliaments' which came into being during the regime of Ulysses S. Grant. The film contained a brutal caricature of Thaddeus Stevens, the great Civil War statesman and fighter for Negro rights. It glorified the masked night riders as the saviour of white womanhood. Gus, the Negro servant played by Walter Long, was depicted as a rapist when he joined the liberated Negroes. These scenes were an open invitation to race riots and lynchings. As a matter of fact, in 1915, the year the film was released to the public, lynchings reached their highest peak since 1908.

'Birth of a Nation' shocked and aroused the decent people of the country. It set in motion the first important protest movement against anti-Negro films. The infant National Association for the Advancement of Colored Peoples brought Negro and white to picket-lines from coast to coast. President Charles Eliot of Harvard, Booker T. Washington, Rabbi Stephen S. Wise, and Jane Addams were among those who attacked this "deliberate attempt to humiliate 10,000,000 American citizens and to portray them as nothing but beasts." 3-12-46

In reply, Griffith accused the NAACP and its supporters of tampering with the freedom of the screen. He offered to raise $10,000 for any charity, if anyone could name one single incident in the film that was not historic. Someone asked if it was historic that a Negro Lieutenant Governor of South Carolina had locked a white girl in a room in the capitol and demanded a forced marriage. Dr. Albert Bushnell Hart, the Harvard historian, assailed the false portrayal of the Union Army, "intended to leave upon minds the conviction that in Reconstruction time Negro soldiers freely plundered and abused the whites of the South and were encouraged to do so by white officers." The entire film was a mass of lies and distortions on a par with the forged 'Protocols of Zion.' Daily Worker

Protests against the film reached such huge proportions that more than half the states in the union were flooded with bills to keep anti-Negro pictures out of the theaters. 'Birth of a Nation' was forced off the screen in a dozen cities and the worst parts heavily cut in others.

"For the first time, the American people began to realize the power of the movie for social suggestion and for influencing life itself," Dr. L. D. Reddick observed. 'Birth of a Nation' was a godsend to the Klan. With this film as a weapon the Klan was able to expand its membership to 5,000,000 in the 1920's and inflict enormous damage upon race relations. Recent attempts to revive the film have been thwarted by progressive Negro and white groups. New York, N. Y.

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A CLASSIC example of the pernicious influence of films like **Birth of a Nation** on the immature is to be found in the Ruth Peterson-J. L. Thurstone book **Motion Pictures and the Social Attitudes of Children.** The authors set out to test the effects of this violently anti-Negro film upon a large group of children residing at Crystal Lake, Ill., a small town with a population of 5,700 whites and no Negroes.

According to the authors, very few of the children in the town had ever known or even seen a Negro. Before showing the picture, they gave them a preliminary test. This test indicated a pronounced liberality toward the Negro.

Following the test, the children were shown Birth of a Nation. Two days later they were again examined. The results were startling. The reports showed a decided shift against the Negro—a shift of almost 100 percent. This prejudice persisted even after eight months. The authors of the experiment were convinced that this tremendous change in feeling toward the Negro was caused by a single performance of this Ku Klux movie.

(Continued Thursday)

The Negro in Hollywood Films

Daily Worker
New York, N. Y.

Stepinfechit and the Anti-Negro 'Talkies'

3-14-46 (4)

— by David Platt —

(This is the fourth of a series on The Negro in Hollywood Films)

BETWEEN **Birth of a Nation** in 1915 and **Gone with the Wind** and **Tennessee Johnson** in the 1940s, Hollywood has produced turgid floods of sickening and libelous films about the Negro. The Hal Roach **Our Gang** comedies in which the Negro youngster Farina was the butt of grim jokes, set the pattern for all future screen distortions of childhood relationships. Children are not born with bigotry in their hearts. Such attitudes are planted in their minds by grownups within the orbit of bourgeois influences.

The sound era introduced the Negro as a dancer and singer of songs, but in most cases, the singer and the convict, the musician and the half-wit were one and the same individual. "Lazy-tired" **Stepinfechit** was discovered in the first all-Negro all-talking picture **Hearts in Dixie.** The southern bourbons loved this perfect expression of lackeyism which made easier their dominance over the Negro. This nationally frowned on caricature of a Negro who shuffles through one menial task after another in a half-asleep, half-awake, imbecilic dream-world was recently defended by Lincoln Peary, who created the role of Stepinfechit. Peary said his character was the first to show that the "lazy" Negro has a soul. "A soul that gives out an innocence and contradicts all the so-called qualities of colored people—lack of morals and all that." Peary added: "By portraying a Negro character acceptable to polite Jimcrow society, I have been able to handle personally contracts calling for $100,000."

Peary indicated that some of his best friends are well-bred southerners who adore Negro entertainers who pop their eyes in washroom scenes. He doubts whether Negroes are doing themselves a favor by fighting for social equality. "It's the purpose of the struggle that counts," he said. "Are Negroes struggling to get on top so they can wreak vengeance on whites?" This is the philosophy of the Rankins and Bilbos, almost word for word. It is obvious that Peary has been poisoned and put to sleep by his own creation. It is no longer Stepinfechit, but half-asleep, half-awake and shuffling Lincoln Peary who bows and scrapes before his "superiors." Daily Worker

"Lazy-tired" Stepinfechit and his successors Willie Best, Mantan Moreland and Eddie (Rochester) Anderson drove in deeper the Negro "good-for-nothing" cliche. The next big screen event in relation to the Negro, King Vidor's **Halleluja,** was hailed as a "sincere portrayal" of the Negro farmer. Actually, it was as false as any of its predecessors. Like **Emperor Jones** and **Green Pastures,** Vidor's film stressed the "superstitious, crap-shooting Negro" stereotype. The novelty of Negroes in major roles was negated by the film's complete evasion of the real problems of the Negro in the black belt. In **Halleluja,** Negroes fought to be baptized, argued violently over women, toted knives and cringed before the whites. New York, N. Y.

When "Halleluja" opened in New York, the Negroes were segregated in a Harlem movie house. The whites viewed it at the Rivoli Theatre on Broadway. Harry Potamkin said the film was not popular with the southern upper crust. "They did not like this relation of the Negro as star and themselves as customers. The Negro was not ridiculous enough, a little too romantic for the southern boss worried by signs of working class solidarity." To this day, in certain sections of the South, films with Negro entertainers like Hazel Scott and Lena Horne who do not clown on the screen, are banned or brutally cut on the ground that "showing Negroes on a basis of social equality with whites is inimical to the public welfare." 3-14-46

Since **Halleluja,** Hollywood has produced scores of films falsifying Negro-white adult relationships. In **Imitation of Life,** Louise Beavers made it clear that she would prefer to serve her white mistress without pay if necessary, rather than take the money that was due her and move into a house of her own. Hattie McDaniels, in **Little Colonel** and **Gone with the Wind,** said she preferred slavery to freedom. In **Prisoner of Shark Island,** a confederate sympathizer quelled a revolt of Negro soldiers in a Yankee prison with "put that gun down, Nigran!" A frightened Negro responds: "That am no Yankee talkin' just to hear misself talk. That's a southern man and he means it."

(Continued Saturday)

Daily Worker
New York, N. Y.

Communists Lead Fight On Anti-Negro Films

3-12-46

(This is the fifth of a series on The Negro in Hollywood Films.)

by DAVID PLATT

HOLLYWOOD has developed a classic caricature of the Negro in relation to the Civil War which freed him. For 200 years the Negro slaves put up one of the noblest battles for freedom in human history. Thousands of slaves escaped from the South because they refused to

cruelest social systems. One hundred seventy-five thousand Negroes from the slave South served on the northern side of the war because they recognized this was a fight for their freedom. Eighty thousand freed Negroes from the North fought with the Union army. These 250,000 Negro soldiers fought in 450 battles with unexampled courage. They played a very great role in the defeat of the Confederacy and the abolition of slavery. In the face of all this evidence of Negro struggle against slavery, what is one to think of films like **Gone with the Wind** and **Tennessee Johnson** which have the monumental audacity to portray Negroes as Uncle Toms who would rather go down under the slavemaster's whip than throw off their chains.

Gone With the Wind — David Selznick's $4,000,000 production — revived every stock-in-trade lie of the oppressors of the Negro people. When the film opened in Atlanta, Ga., in December, 1940, the Chamber of Commerce declared a holiday. Atlanta's newspapers printed souvenir editions which revived hopes in the hearts of the Bourbons for a return of the lynch spirit with which to beat down the developing movements of Negro and white in the South. The flags of the Confederacy lined Peachtree St. Citizens named Sherman, Lincoln, Grant, Brown, Douglas, Vesey, Gabriel had to keep out of sight that day. New York, N. Y.

Upper-class dowagers duped into the depths of ancient trunks and brought out remembrances of palatial splendors. The well-fed dames wore hoop-

(Continued on card no. 2)

(Continued from Card No. 1.) skirts and tightly bodied gowns. Obese men sported porkpie hats, tight trousers and binding waistcoats. A Negro choir dressed in the garb of the prewar plantation was hired to sing spirituals in front of the theater. The choir sang beautifully of those sorrowful days, but not one of the 90,000 Negroes in Atlanta was allowed to attend the opening performance. 3-16-46

Gone With the Wind struck at the very roots of American democracy. It pictured the defeat of the slave system as a great tragedy for the nation. The Civil War, the film declared, unjustifiably ruined one of the most culturally advanced and happiest parts of America. "We were minding our own business; why didn't they let us alone?" bewails the glamorous Confederate belle, Scarlett O'Hara.

The National Association for the Advancement of Colored People, which did such notable work in the fight against "Birth of a Nation," did not rally its members to oppose "Gone With the Wind." Roy Wilkins, of the NAACP, actually praised the film for its "fidelity" to conditions in Georgia between 1860 and 1870. The powerful Negro newspaper, "Pittsburgh Courier," answered Wilkins in an editorial, stating: "Hollywood has chosen rather to glorify the fruits and follies of oppression and the mean adventures of the historically insignificant. Fact again has bowed to fiction and fancy. Truth again has gone with the wind."

The fight against **Gone With the Wind** was led by such groups as the Communist Party and the National Negro Congress.

The Communist Party was also in the forefront of the battle against **Tennessee Johnson.** This anti-democratic MGM film preached that the polltaxers in Congress must be appeased and their "sacred institution" of white supremacy respected for the sake of "national unity." The film slandered Thaddeus Stevens, who was confronted with the same problem that America faces today, and gave an answer that is valid now. That answer is that America's past heritage and future as a nation demands the introduction of democracy to the South. **Tennessee Johnson** was fought on the firmest ground—that its historic distortions are a menace to contemporary America.

(Concluded Sunday.)

The Negro in Hollywood Films

Daily Worker New York, N.Y.

Call for Action to Halt Anti-Negro Films

3-17-46 (6)

by David Platt

(This is the sixth and final article in the series on The Negro in Hollywood Films.)

THE vigorous protest movements against anti-Negro films like **Gone with the Wind** and **Tennessee Johnson** led by such groups as the Communist Party and the National Negro Congress, plus the impetus of the war, resulted in a decided improvement in Hollywood's treatment of the Negro between 1941 and 1944.

One recalls the sympathetic depiction of Negroes in the **Dr. Kildare** films, **Bataan** with Kenneth Spencer as an heroic Negro soldier, **Crash Dive** with Ben Carter in a straight role, **Casablanca** with Dooley Wilson in a major part of warm friendship and trust, **Sahara** with Rex Ingram as a courageous and resourceful desert fighter, **Mission to Moscow** with Leigh Whipper as Haile Selassie, Emperor of Ethiopia, **In This Our Life** with Ernest Anderson as a law student with a serious view of things, **Rhapsody in Blue** with Hazel Scott in a superb scene at the piano.

But by and large, the mass of Hollywood films—features, shorts and animated cartoons—still retain the image of "lazy-tired" Stepinfechit as the dominant symbol of the Negro. American reaction is cunning, powerful and aggressive. Jimcrow is still the "ornithological standard" for most producers and studio heads. Walt Disney's forthcoming **Uncle (Tom) Remus** cartoon is a case in point.

A few months ago, Clarence Muse, the Negro actor, was hired by Disney to help prepare the movie treatment of "Uncle Remus." Muse made certain suggestions for presenting "dignified, prosperous-looking types of individuals." These were summarily rejected in favor of Uncle Tom and Aunt Jemima stereotypes. Muse quit his job, condemned the film as "detrimental to the cultural advancement of the Negro people." Tiny Bradshaw, the Cleveland band leader who was offered a part in the film, also turned it down because the script was full of "dis" and "dat" and was almost unreadable. Bradshaw told reporters at the time that the part of "Coon" that he was asked to play was a typical Uncle Tom role and would "set my people back many years." Daily Worker

TO MAINTAIN the economic slavery of the Negro, Hollywood films usually present him as a devoted servant, grinning clown, or flashy entertainer. No religious or racial group has been so consistently maligned as the Negro. Year after year, films like **Santa Fe Trail, Two Tickets to London, Tales of Manhattan, Holiday Inn, Dixie** disseminate false and dangerous notions about Negroes. At the same time, powerful pro-Negro stories like Edward Chodorov's **Decision** are rejected or suppressed because they do not conform to the well-worn pattern. New York, N.Y.

With monotonous regularity, film producers shrug their shoulders at the great wealth of material for dignified films on the Negro available in the lives of men like Paul Robeson, or Brig. Gen. Benjamin O. Davis, Sr., who rose from the rank of private, or Capt. Hugh Mulzac, commander of the Liberty Ship Booker T. Washington during the war, or George Washington Carver the scientist. Equally shocking is the failure of Hollywood to employ Negroes as screen writers, directors, photographers. The race myth operates in almost every department of the film industry, denying talented Negro artists an opportunity to use their great gifts to help build the most influential medium of our time. 3-17-46

Marxists recognize that the final solution of the Negro problem in real life and in the films must wait for the establishment of socialism in America. We cite the example of the Soviet Union, the only country in the world where racial minorities are protected by law. Article 123 of the Constitution of the USSR makes "advocacy of racial or national exclusiveness or hatred and contempt" punishable by law.

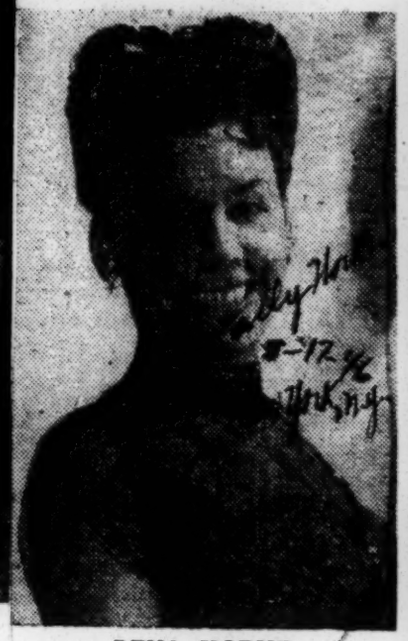
But even within the framework of bourgeois democracy hell-bent toward reaction, there are certain improvements in the screen treatment of the Negro that we can win if the great progressive organizations of the country make their voices heard strongly enough. To this end, we present the following tentative plan of action for discussion:

1. Set up a National Council for the Improvement of Films on the Negro, embracing labor unions, civic, professional, church groups.
2. Give the widest publicity to all films in which the Negro is traduced and all films in which he is fairly and accurately presented.
3. Establish direct contacts with all those involved in the production of films, including representatives of the Hollywood unions and guilds as well as top producers.
4. Back up Negro stars like Hazel Scott and Lena Horne when they reject degrading roles.
5. Battle the Censorship Boards in the South for kukluxing films in which Negro stars play straight roles.
6. Demolish the myth of the southern market which the movie moguls frequently raise as an excuse for not making serious films on the Negro.
7. Challenge screen writers who deliberately inject nauseating anti-Negro comedy sequences for laughs.
8. Picket theatres showing anti-Negro cartoons and features.
9. Boycott the entire product of a movie studio that refuses to heed the protests of the people and continues to trot out one biased film after another.
10. Encourage Negro film producers to make more and better films.
11. Organize showings of non-theatrical films like the War Department's **The Negro Soldier** and **Teamwork.** Back the production of 16mm films on all subjects related to the fight for a better America.

Readers' comment on the issues discussed in this series and the suggested proposals is cordially invited.

PAUL ROBESON

KENNETH SPENCER



LENA HORNE

HAZEL SCOTT

COMMENTS ON Series of Six Articles.

Readers Discuss 'Negro in Hollywood Film' Series

(Below is a group of letters received by The Worker discussing David Platt's articles on 'The Negro in Hollywood Films'.)

By JEROME RADIN

(Editorial Staff, The Bulletin, School of Jewish Studies.)
The Worker
New York, N. Y.

AS a Jew, may I comment on your Call for Action. Your suggestion of a National Council for the Improvement of Films on the Negro is fine. But it definitely should be broadened to include the Jews. A Council should be formed as a branch of Labor, representing all minority groups in film and theatre. There, all minorities would have at last a fighting voice. There, would I, as all other Jews, be finally given a chance to demonstrate as part of an organized committee against any film or play produced against the interests of the Jewish people, or of any other minority.

Long has the Jew and his contributions to mankind been ignored in the films. Your proposed Council could do something about it. Give us Jews a fighting voice in your Council. Let us strengthenr your Council and make it a great fighting force for the advancement of all minorities.
New York, N.Y.

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By EMMA HART

Minneapolis, Minn.

I HAVE just read your column "Exploiting the Negro for Comedy Relief." I am 73 years old. Like our Negro citizens I can trace my American ancestry back 300 years. My parents were born in the north in 1827 and 1832. They bequeathed to me their good-will and love of justice and sympathy for equal citizen rights for the American Negro. I thank you for your helpful article. I hate the mentality that belittles the Negro and shows its dastardly and mediocre mentality in fascist potentiality and lust for gold at the expense of my American-Negro fellow citizens. "How long, how long, O Lord." How long shall such mentality air its filth and fascism and build its Lidice and Maidenek?

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By MABEL SINNOCK

Sam. 3-24-46
Congress, N. Y.

WHILE you are on the subject of The Negro in Hollywood Films—and doing a very interesting job of it—I hope you will expose some of the animated cartoons. "Little Lulu" is one of the offensive ones. Little Lulu's Negro "Mammy" is invariably depicted as superstitious, misusing long words and otherwise appearing ridiculous. Still more revolting are the "Puppetoons" of the little Negro boy and the Negro scarecrow - man. This feature has no redeeming graces at all. It's a disgusting, chauvinistic idea from start to finish and I think mass pressure on the producer—George Pal—ought to force it off the screen.

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By GEORGE CRANDALL

New York, N. Y.

DAVID PLATT's series of columns on the treatment of the Negro by the motion picture industry reminds us that very little has been accomplished towards progress on this question. While the war saw some examples of fair treatment of trade unions (**Action in the North Atlantic**), the Negro received little or not credit for his contributions. In fact, reactionary elements are trying to deprive Negroes of the limited place they have won by the outstanding ability of many Negro dancers and musicians.

However, I believe Hollywood is quite aware of the sentiments of progressive Negro and white audiences, and may try a patronizing approach to replace the more obvious chauvinism. For example in the movie **Sundown** with Gene Tierney, the usual brutal contempt for colonial peoples is replaced by the paternal feeling of "they're nice people within their limitations." Perhaps the producers realize that they can't widen their market in Asia and Africa without some concessions.
The Worker

The least we can do is to support those Negro artists who turn down parts which would show their people in an unfair light. Letters to the film companies should have an effect. The "Daily" might tell us something about the work of independent Negro film producers. Do they offer an opportunity for achievement along this line?

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By ALBERT SACHS

3-24-46 Sam.
New York, N. Y.

I WAS very much interested in reading your article on the vicious title **Ten Little Niggers** used by 20th Century Fox for the Agatha Christie mystery thriller. My interest stems from an experience many GI's (including myself) had with the same subject last year in Paris. At the time, I was an orientation specialist with the Orientation Branch Headquarters, European theatre of operations. Lo! and behold, one day while passing the British ENSA (similar to our USO) Marigny theatre, where "live" shows for allied GI entertainment were featured, I saw large placards advertising **Ten Little Niggers** as a forthcoming play at the theatre. When I arrived at our orientation offices in the Shell Building, I found similar placards posted throughout the building and a large number of the men as angry as I was at this affront to our Negro soldiers.

We were sore for two reasons. First, of course, that this insulting word should be permitted to appear in print at all. Second, we were responsible for developing and carryin out the Army Orientation Program, which specifically labelled such words as "nigger," "kike," "wop," etc. as contrary to our ideals and stated that their use aided the fascist enemy in his divide and conquer technique. We recognized that by permitting the Britsh ENSA placards to be posted, Orientation Headquarters was vitiating everything that we were trying to do in carrying out the orientation program.
New York, N.Y.

Many of us spoke to our officers, many of whom didn't like the situation any more than the enlisted men, but said they "couldn't do anything about it." I went in to see the Special Service Officer for our Branch, whose duty it was to dish out tickets and information on the entertainment available in Paris. His answer was as spineless (and identical with) the "excuse" given by Peskay of New York and the Lodon theater manager in your column, viz: "The word does not have the same connotation in England as in America." That would be funny, if it weren't so tragic, because the practice of Jimcrow in our army, various discriminatory pratcices n Negro visits to towns, etc., had "educated" the English people to the use of the word "nigger "in the sense in which the Bilbo-Rankin ideology (which was also present in our army) used the term.
Sam. 3-24-46

When I pointed out to the Special Service Officer that the title was being used in Paris, France, where far more Americans were present than British, he shrugged his shoulders. When I pointed out the damage that would be done to our orientation program, again he merely shrugged his shoulders.

And that's the story. The placards remained up, the show went on, and a lot of disgruntled GI's resumed their tasks of orientation for troops in the field while some gutless officers refused to injure the sensibilities of their British confreres over **Ten Little Nig**

Lena Horne as she appears in the current MGM film "Ziegfeld Follies."

People's Films in Fight For a Better America

The Worker
4-21-46-Sam.

Los Angeles, Calif.

Dear David Platt: New York,

I want to tell you how much I enjoyed your series on the Negro in Hollywood films. Your analysis seemed quite complete and valid. I believe all eleven points you made for the improvement of the treatment of Negroes and other minorities are all to the good.

I would like to talk about the last part of your eleventh proposal which seemed to me the crux of the whole thing, and that is, "back the production of 16mm films on all subjects relating to the fight for a better America." I think it's wish fulfillment to believe capitalist movie

producers will change the basic pattern of their ways. All kinds of policing by the people are all to the good, but will they change the basic pattern of capitalist movies? Will films for the people.

Sulzberger, and Howard change the basic pattern of their newspapers? We know by now, because of their class interests, the millionaire newspaper owners and the millionaire movie producers will make changes in their papers and films only under

movies are concerned we have handed the people over to the exploiters on a silver platter without a determined fight to put out a determined fight to reach the people with books, pamphlets, newspapers, and magazines. Captain Hugh Mulzac would do good business among all people, and I am sure the thirteen million Negro people with their time, money, and energy would support a film like this would make 100 percent. Using the truth, what would bring a scope we have to work in.

M. DIAMOND.

4-21-46-Sam.
New York, N.Y.

Associated Producers of Negro Motion Pictures, Inc. (Only all-colored company)

New Film Company Organized in D. C.

(last month) (Oklahoma City)

WASHINGTON, Jan. 4 (ANP) —The Associated Producers of Negro Motion Pictures, Inc., makes its bow to the newsmen of the capital at Slowe hall Friday night. Headeb by Will Alexander, formerly of OWI and more recently with the All American Newsreel, the film company is programmed to produce Negro subjects from the Negro angle.

It is unlike any other film company in that it is entirely owned and opearted by Negroes. At present, Mr. Alexander says, they have for release, which will be shown the press at a later date, a film on the "Negro in the Navy" which surpasses anything yet attempted, and unlike the army film on the Negro soldier, the navy shots all are tatken from actual training and service. The film also shows some of the naval integration policy with mixed crews, etc.

Other productions are in the mill and work is being done on them with the expectation that they will be released at an early date. It is planned to produce features similar to the March of Time style giving a correct portrayal of the Negro in America. Release will be to all theatres that will accept them and not solely to Negro theatres, Educational in content, they will be a part of the great race relations education plan now afoot.

The Courier Pittsburgh, Pa. Sat. 8-3-46

NEW FILMUSICAL—

New York is setting the pace for all-colored movies, and Producer William Alexander has made his newest, titled "Love in Syncopation." Left: Ronelle and Edna are featured in a ballroom dance in the picture. Woode, shown here with Maxine Johnson, is the star. Woode is a composer-arranger-pianist-bandleader. A number of other well-known names are in the film, soon to be released to the Nation's theatres. Leonard Anderson directed the featurette.

HENRI WOODE STAR OF MOVIE MUSICAL PRODUCED BY NEGROES

The Courier Pittsburgh, Pa. Sat. 8-3-46

By STAFF CORRESPONDENT

NEW YORK CITY—There's good motion picture news coming out of the Bronx these days and it's all about colored artists. With more and more independent companies coming to the fore the Negro has been getting a much better shake all around. The most important company to come forward since the war is headed by William Alexander, formerly of OWI and things about Washington. Under the banner of the Associated Producers of Negro Motion Pictures, he has made and released several all-colored flickers with top name stars, including Billy Eckstine, Lucky Millinder and the Sweethearts of Rhythm. Also stepping into an untried film field for Negroes, he has produced and released two documentaries lauding the Negro in the Army and Navy. For them he has secured the services of Fredric March, who narrates "The Highest Tradition" and Walter Huston who gives voice to "The Call of Duty."

On the immediate slate, Alexander has independently produced "Love in Syncopation." Starring the sensational pianist and arranger, Henri Woode, the flicker is a Les Hofner featurette directed by Leonard Andesron who has devoted much time to Negro films.

BIG NAMES

Featured in the opus are many well known stars of marquee lane. Heading the pretentious list are Ruby Dee, Maxine Johnson, Harrel Tillman, Powell Lindsay, June Eckstine, Taps and Wilda, Ronnell and Edna and of course the Woode orchestra.

Putting more money into its films than any other such companies, this outfit has yet to miss the boat and all of its films to date look Hollywoodish. In "Love in Syncopation," Alexander has again hit the jack-pot and brought forth a fast moving musical featurette chockful of variety in music. Featuring original tunes and arrangements by Henri Woode, the star himself who gives out with his ever popular "Rosetta," it's a flicker well worth seeing. It shows great progress in the field of Negro motion picture making and looks like the long awaited sunshine on the once dark film horizon for the race.

Henri Woode, the star of the film, is well known in good musical circles. In the past he has been acclaimed by music authorities as one of the truly great modern arrangers. His trade-marked arrangements have been featured by the majority of the country's top name dance bands. Included among them are Count Basie, Cab Calloway, Benny Goodman, Erskine Hawkins and Jimmy Dorsey.

As composer also it was he who wrote "Rosetta" and a hundred and fifty top tunes since, including "Sweet Slumber" and "Moon Nocturne." You have heard him, now see him in the movies.

Freedom Road Films, Inc.

Robeson Heads New Motion Picture Group

The La. Weekly New Orleans, La.
Sat. 10-12-46 ——

(By The Associated Negro Press)

New York, October 7—Formation of an independent motion-picture production company by Paul Robeson, noted baritone singer and actor; Howard Fast, author; and Leo Hurwitz, documentary film director, was announced here last week. The combine, known as Freedom Road Films, Inc., will bring to the screen the author's "Freedom Road" novel, with Paul Robeson starring in the lead role of Gideon Jackson.

Robeson has been chosen president, with the other two listed as vice-presidents.

A few years ago, Robeson and Hurwitz collaborated in the "Native Land" documentary film as narrator and director, respectively. Herwitz will again take over the directorship of the new movie.

The script is being prepared by both Fast and Hurwitz, and is scheduled to be ready for production in April, 1947. Filming of both location and studio scenes will be done entirely in the east, under a tentative budget of about $800,000, according to Director Hurwitz.

"We are making the picture in the east outside and apart from Hollywood," said Author Fast, "because we believe that only by so doing can we preserve the integrity of the story we have to tell. But we do intend to work with Hollywood actors and technicians."

His novel has sold over 1,000,000 copies since its publication in 1944, the author revealed, and has been translated into 18 foreign languages including Chinese, Burmese and Hindustani.

The novel has its setting in South Carolina during the reconstruction era. It centers around an ex-slave, Jackson, who becomes a member of congress, and the plantation community farmed in harmony by Negroes and whites after the withdrawal of northern troops.

No Punches Pulled in Fine Anti-Bigotry Film

Daily Worker New York, N.Y.

WHOEVER YOU ARE. A VFT 16 mm sound film distributed by Award Films. Running time, 20 minutes.

By John Hudson Jones Tues. 11-19-46

Today when anti-Semitism and attacks against Negroes and other minorities are increasing **Whoever You Are** is an important and unusually entertaining film, that every organization and agency interested in combatting these evils, should show to every single member and his friends. It tells the story of what one New York City community did to fight bigotry.

The picture opens with a little boy scribbling obscene racist epithets on a street sign. Another little boy of a minority group sees him and they get into a fight. On returning home with a bloody nose, his mother is bewildered and hurt. She tells him, there will be no end to what happened to him until they can move out of the community.

The parents who took the initiative made the rounds of the community seeking support of their idea to do something about the hate growing up in their children and in their own minds. They visited businessmen and shopkeepers, parents and teachers, police and jurists, Clergymen and civic leaders, and many community organizations. All were alarmed at the situation and wanted to join in stopping it.

First the parents meet with each other in the school, and have coffee and cake. Some are at first a little reluctant to eat with others. Gradually their own prejudices are broken down and they begin to work together.

EXCELLENT COMMENTARY

The important thing about this film is that it does not pull any punches or ignore the basic ignorance and bigotry in the community. Negroes, Jews, Spanish speaking people, Irish, Italian and Slav, are all shown as being at one time or other the victims of racism. And emphasis is placed on the role of the parent in instilling or stopping racist ideas in their children.

An excellent commentary runs the length of the picture. Technically the production is well knit and smooth. Its main strength lies is in its everyday life quality.

This is particularly an excellent picture for trade union audiences as it deals primarily with working people, who are more often the victim of prejudice, whether they have it themselves or use it against others.

Whoever You Are can be rented for $3 per day or purchased outright for $65, from Award Films, 381 Fourth Ave., New York. N. Y.

Defender Writer Author Of Film Story Of Negro

The Defender Chicago, Ill. Sat. 8-31-46

NEW YORK—Earl Conrad, featured columnist of the Chicago Defender and historian, recently wrote the script for the new historical film "Road To Freedom," released by Current History Films, producers of educational film materials.

The film, announced as the company's feature production for 1946, is the story of the battle of the American Negro against slavery, and for democratic rights from the first slave ship to the current decade. Through photographs, illustrations and pictorial material never presented before in filmstrip the production documents Conrad's narrative of the fighting heritage of America's 13,000,000 Negroes.

Also ready for release by the company are two educational filmstrips based on the Wagner-Murray-Dingell Health Bill, recently left stranded by the late do-nothing Congress. The first of the two films "Medical Insurance—Pathway To Health" tells how health insurance would safeguard the Negro and all others needing public health care. The second "Health And Security For America" deals with the expanded social security aspects of the law.

Current History Films is an all-veterans' organization staffed by men who worked on labor papers and did film work for interracial and fraternal groups before entering the armed forces. Their first production "United Nations Charter" was completed while one staff member was still an overseas GI. Necessary script changes were APOed across the Atlantic.

FLICKER UP—

The Courier Pittsburgh, Pa.

With New York paying far more attention to the Negro in a movie way than Hollywood ever dared do the new saying about Manhattan is "Flicker Up." Heading the only all-colored film firm in the large group of companies that have entered the field since the war, William Alexander is holding his own with several all-star features to his credit. His latest stars balladeer Billy Eckstine, Pittsburgh's own son, and Mary Lou Harris, the former Southern school teacher, who's currently adding show-girl glamour to the Z-bar. Called "Rhythm in a Riff," the flicker also features Eckstine's orchestra and may have its world preem in Pittsburgh. Sat. 11-30-46

Signal Corps Film Depicts Teamwork of All U.S. GI's

The Afro-American Baltimore, Md.

NEW YORK—Currently being distributed for sale and rental to civic, religious fraternal organizations is the U.S. Army Signal Corps anti-jim crow film, "Teamwork," originally shown to the armed forces as part of the orientation series. Sat. 11-30-46

As a combat record of the colored GI's part in the European invasion, it graphically depicts the exploits of the famous "Redball Highway," the unit which delivered material under fire from the docks of Cherbourg to the waiting armies at the front.

Here it shows some of the action involving infantry, tank, air, signal, and engineer corps units which participated in every major engagement. It reminds us that one out of every ten American soldiers was colored. . . .and that "teamwork" won the war.

The original story was written by Carlton Moss, formerly of the Signal Corps, who made "The Negro Soldier" earlier. For "Teamwork," Mr. Moss toured England, North Africa, Italy, France and Germany, in the company of Brig. Gen. B. O. Davis, to film on-the-spot sequences.

The film opens with the Nazi High Command's strategy of divide and conquer against America . . . .a mongrel nation. It proceeds to show how colored and white GI's. . .all hit the same beach under the same enemy fire.

The film concludes not with the customary blanket whitewash of Americn. . .as a place where everything is honey and roses and no prejudices exist, but with a frank appraisal of this country's limitations which, nevertheless, permit confident teamwork for improvement.

FRENCH REACTION TO LYNCHINGS

Peoples Daily Chicago, Ill. Sat. 12-28-46

The French people, traditional lovers of freedom, liberty and equality, were shocked almost out of their wits by the realism of a lynching a la southern style.

The portrayal of this horrible American tradition was so vivid and impressionistic that it brought instant reaction from the Paris Municipal Council, which instituted an injunction suit to halt the play entitled "The Accommodating Prostitute." The Council accused the author, Jean Paul Sartre of presenting "a major defamation against the great American democracy to which Paris owes so much for the glorious part it took in our liberation."

The plot which has stirred theatre-goers for a week deals with the familiar provocation for hanging. It is the story of a prostitute who frames a Negro for rape and then repents too late to save him from the rope of the lynch mob.

The leading role was played by Helen Bossis with such intensity of feeling and persuasive verve as to evoke deepest emotional reaction from the Parisian audience.

The injunction suit by the Paris Municipal Council does not issue, we believe, from pure sentimentalism about America, but rather from fear of complicating French international relations. This is the first time an European audience has had an opportunity to witness the imitation of the macabre operation of an American mob tracking down a helpless Negro and killing him with less feeling and compunction than would be exhibited in killing a wild rabbit or deer.

Since American Congress has not seen fit so far to enact an anti-lynch bill, world moral pressure might be the only means of shaming America into abandoning this evil practice. We salute Mr. Sartre for his courageous start in this direction.

Racial Issue Raised

The Advertiser Ala.

Quixotic is the word we would use to describe the attempt of Rep. Adam Clayton Powell to close down the showing of "Abie's Irish Rose" and "Song of the South," because these two films, he says, are not only "an insult to American minorities but an insult to everything that America as a whole stands for."

Mar. 1-47

"Abie's Irish Rose," the film version of the Anne Nichols comedy which ran on Broadway in the 1920's, deals with the courtship and subsequent marriage of Abie Levy and Rosemary Murphy and gets its laughs from the audience mostly from an exaggerated version of the religious and racial characteristics attributed by the lovers' fathers, Solomon and Patrick. True, it treats certain dogmatics lightly but Representative Powell's charge is not based on this premise.

Others likewise have indicted "Abie's Irish Rose," Jimmy Fidler, in a radio broadcast last Sunday night, called the picture a "black eye" on Hollywood and suggested that all Hollywood producers chip in to defray the cost of Bing Crosby Productions in York is not without support for his inaccurate ment of a film that seeks comedy in racial Producers circulation. and religious differences but it is difficult has been to perceive how thinking persons would Newspaper share his antagonism toward "Song of the displayed by reviewers for the Newspaper Herald South," a Walt Disney production which depicts the subservient life of Negroes in Similar coolness toward the film has been shown by reviewers for The New York Times, The New York PM, The Chicago Tribune and The Journal-American. Thus the Negro Representative from the Old South. This film does not seek to

foment racial discord; it merely portrays a bygone period in the history of this region. It readily is admitted today that slavery is uncivilized. Montgomery, Ala.

"Song of the South" is a work of art which happens to touch upon that institution. We are unable to see how the cause of racial harmony could be served by withdrawing it from circulation. Good-natured humor must have a place in the American scene, if we are to preserve a healthful, tolerant atmosphere.—Anniston Star. 27

McManus

Speaking of

MOVIES

P.M. 8-22-46

'Negro Soldier' Sequel

Carlton Moss, who was author, adviser, and narrator of the Army's war documentary, *The Negro Soldier*, (he played the preacher explaining the war to a Negro congregation) advises that the sequel to the film, *Teamwork*, has now been completed and approved by the War Dept.

Teamwork is the result of Moss's trip for the War Dept. to the battlefields of Europe for the purpose of photographing Negro troops in action. N.Y. N.Y.

I have not yet seen *Teamwork*, but I gather that it contains the big ingredient that *The Negro Soldier* lacked—the documented story of Negro and white Americans fighting, working and living together in mixed units where these were set up late in the war. Sight unseen, it would seem to be a film much needed in America today, to help offset the threat of new racial tension which is implicit in a developing period of unemployment and economic stress.

How widely it will be distributed to American audiences, however, is a matter for some conjecture and probably some pressure from moviegoers and groups interested in promoting films such as *Teamwork*.

The Hollywood War Activities Committee, which throughout the war provided space on the nation's screens for war effort films from the Army, Navy and other government agencies, has now folded its tents after awarding quite a plaque to itself for its efforts. It did a good job, after a slow start. It brought *The Negro Soldier*, for example, to thousands of American theaters and eventually to countless non-theatrical audiences through 16-mm. film.

There is no agency now which can book a film such as *Teamwork* through the theater circuits of the country unless one of the big distributors will undertake the job, as Columbia did with *The True Glory* and Warner's with *On to Tokyo*.

My hunch would be to hit up Warner Bros., based on their notable readiness during the war to tackle the most urgent themes both in dramatizations and documentaries.

At Warners recent sales distribution meeting of company executives, both Harry Warner, president and Jack L. Warner, vice-president in charge of production, stressed the change that has taken place in the film audience due to the war and its appetite for film fare with meaning and importance.

J. L. told the group: "The war's influence on the audience mind has been great. During that time of great stress and prodigious effort, public awareness of the world was responsible for changing the producers' approach to motion pictures."

Harry Warner put it a little more niftily. The movie industry, he said, must look for new opportunities to put "its best footage forward."

Viewed in terms of the lasting good it can help achieve toward the accomplishment of full opportunity on the home front as well as on the war fronts for America's minorities, *Teamwork* or a Warner film making a similar point would seem to be the best footage any thinking studio could put forward at this time.—JOHN T. MCMANUS.

Prisoners Flay Uncle Tom Films

People's Daily World New York 2-2-46

Prisoners at the Federal Correctional Institution in Danbury, Conn don't like being "rehabilitated" with Uncle Tom films. Ninety inmates, Negroes and whites, have petitioned the warden to stop showing such pictures in the prison.

The protest was prompted by showing the film, "Colonel Effingham's Raid" which, according to the petition, "portrays the Negroes as naturally inferior people, fit only to be servants and lackeys of the white 'master race'." 2-2-46

Showing of the film was in the prison auditorium, where jimcro seating was eliminated several years ago as a result of an inmate protest action. Federal correctional institutions, prisons for men with sentences of less than five years, make much of their so-called rehabilitation programs.

Navy Finally Shows Film, 'Negro Sailor'

Daily Worker New York 2-2-46

The long-suppressed film, **The Negro Sailor**, after vigorous urgings by the Daily Worker, finally was beamed onto a screen for representatives of 25 organizations yesterday at the projection room of Navy headquarters, 90 Church St., Manhattan. Sat.

The 16mm movie had been pigeonholed in the Public Relations Bureau of the Navy Department. No film distributing agency has expressed any desire to buy it for public showing. Pressure from the Daily Worker's film department finally forced the Navy to provide a special showing of **The Negro Sailor**. 2-2-46

So much for the background. The film itself is a story of teamwork, of Bill Robinson, Negro linotyper, and his induction, training, fighting, heroism in the U. S. Navy. The film makes it clear that Bill Robinson is on the greatest team in the world—the U. S. and her Allies against the fascist enemy.

There is no squeazy evasions about the unity and the need for unity in the Navy. **The Negro Sailor** says openly: Negroes and whites, Jews and Gentiles, Chinese and Puerto Ricans, the English and the Russians—unity is the key to victory. From beginning to end you thrill to that message—unity!

You learn that Dorie Miller, "distinguished sailor," hero of the Coral Sea battle and Navy Cross winner; that Elbert H. Oliver, holder of the Silver Star; that William Pickney, of the U. S. S. Enterprise and holder of the Navy Cross; that Leonard Roy Harmon after whom the U.S.S. Harmon was named—that they and Bill Robinson are symbols of 13 million Negro Americans, of the Negro soldiers, sailors and airmen who fought and died for freedom.

The film is a tribute to the Negro sailor. True. But you wonder why the Navy doesn't release it for nationwide public showing. You wonder why the Navy doesn't once and for all end its policy of giving Negroes the menial jobs and skirting its pledge to end Jimcrow in the ranks. You wonder why the Navy can't see it as the film shows it—that the Negro is as skillful, as courageous, as energetic and as patriotic as the white gunner, the white electrician, the white skipper.

Yes, **The Negro Sailor**, is a fine film. The Navy produced it. Why doesn't the Navy show it? Some pressure from the movie audiences to the Navy's Public Relations Bureau might do the trick.

All groups interested in obtaining 16mm prints of the new Navy film THE NEGRO SAILOR should write to Lieut. John M. Goldsmith, USNR Motion Picture Section, Office of Public Information, Navy Department, Washington 25.

NO HAT TIPPING TO NEGRO

Miami Herald Miami Florida

MEMPHIS — (ANP) — Clipping a couple of scenes, featuring Rochester, from "The Sailor Takes A Wife" last week, city film censor Lloyd T. Binford continued his unique censorship methods based solely on color prejudice. The scenes snipped out this time were one in which Robert Walker tips his hat to Rochester and one in which Rochester, unaware of Walker's marriage to June Allyson, protests his entering her room.

"No white man can tip his hat to a Negro," Binford avers, "and no Negro can protest a white man's morals in or out of films." 2-16-46

Binford, who has been elected chairman of the city film censor group for another year despite protests from the Commercial *Appeal* and *Variety*, has eliminated film scenes in which Lena Horne appears for the past two years. These scenes have been shown only at military posts where the Binford group exercises no authority.

Despite his rigid scrutiny of films for darker faces, Binford passed for Memphis exhibition the two highly controversial films, "The Outlaw" and "Scarlet Street." The latter was barred in New York state.

New Louis Jordan movie to be ready in April

Los Angeles Tribune

NEW YORK (CNS)—Louis Jordan and his combo's follow-up on "Caldonia" is having some production difficulties but will be ready for its world premiere about April 2, according to Robert M. Savini, Astor Pictures corp. president, this week.

The new movie, "Beware", features Valerie Black, new star of "Anna Lucasta", in the female lead and has a college town as background. It has Jordan as a former Ware college graduate, stumbling into town to find his old alma mater about to close down for lack of funds. Jordan saves the day, of course, by making a musical appeal to young people to come to school. Sat 3-9-46

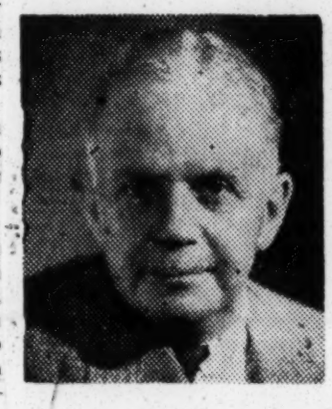
Made here in the Jordan band's last four days at Club Zanzibar, the film features the songs, "Don't Worry 'Bout That Mule", "Salt Pork, West Virginia", and "Good Morning Heartache".

Walter White

Chicago Defender, Ill.

Real Target in Hollywood Fight

THE LAMBASTING this columnist took from a few of the Negro actors in Hollywood when the Los Angeles Branch of the NAACP invited them to dinner was worth it. Letters pour in from all over the country from Negro soldiers and civilians pledging unqualified support for the fight. A Negro corporal awaiting discharge in a southern camp writes: "Smash Hollywood's practice of using Negroes in lacky roles; likewise smash anything which should stand in your path. Within a few days, as a civilian, I hope to fight in a more active manner the above practice of the film moguls." 3-9-46



An exceptionally intelligent letter comes from a fourteen-year-old New Yorker in which he writes: "I like to sit down in a theatre and enjoy a comedy picture for its comedy, a dramatic picture for its drama. I enjoy it even more when Negroes are on the screen but in sensible roles not degrading to the Negro race....Negroes in the movies must themselves rebel against this type of role....These 'actors' (?) and 'actresses' (?) are more like white man operating machines who don't give a thought to the fact that they harm Negroes more than they help them."

GI Pledges Support Saturday

ANOTHER SOLDIER in the Air Corps writes, "I have just finished reading an article in the Pittsburgh Courier in which you are scurrilously attacked by the Uncle Toms in Hollywood because of the stand against the rotten roles they have been so eager to accept....I was overseas two years with the 332nd Fighter Group and I can still remember how bitter (officers and enlisted men) were about the Judas Iscariots in the race who would sell not only their own dignity and prestige and self-respect but also that of 13,000,000 other people for a few dollars. ...Let me thank you again for your honest efforts and don't be deterred or dismayed one second by the venom which these people might hurl at you. I am sure that you have the unqualified backing of all who consider themselves as decent people—servicemen or otherwise."

Producers, Writers to Blame 3-9-46

I WISH, however, that most of the letters which have come did not concentrate on the colored actors and actresses who want no interference with the roles they have so often played or with their livelihood, which is understandable. They are more to be pitied than attacked. Little good will come from making them the targets of Negro criticism. They played the only roles, in most cases, which the moving picture

industry gave them. The most effective attack on this evil is upon producers, writers and directors who cater supinely to southern pressure. I use the word "attack" however in no sense of abuse. Intelligent reasoning and calm argument is what is needed and that is what the NAACP Hollywood Bureau hopes to use as its chief tool. There are many producers and directors in Hollywood who honestly want to do the right thing. Others there are interested primarily in the money they make. If we can effectively show Hollywood that it not only will not lose money but can make money by picturing Negroes as normal, human beings, we can make progress even though it may be at times painfully slow. So let's use our brains and center our attack upon those who are responsible instead of those who are mere pawns.

Hazel Scott's Role in Film Heavily Chopped in Memphis

The Worker New York
1-3-46

by David Platt

HAZEL SCOTT had a superb five-minute piano playing spot in the Warner Bros. film **Rhapsody in Blue.** This scene in which Miss Scott renders Gershwin's music in a Paris night club was easily the most outstanding thing in the picture. That is precisely why the scene has been heavily chopped in Memphis, Tenn., where Jimcrow rules with an iron rod. According to the trade papers, the Memphis Board of Censors ruled against the famous Negro artist because she had a featured role in the picture. To these worried gentlemen, this amounts to a threat to white domination in the South.

At the same time the Hatchet Committee chipped a couple of Rochester's scenes from the MGM comedy **The Sailor Takes a Wife** for the following outrageous reasons: In one scene, Robert Walker, the hero, tips his hat to Rochester. The censors agreed that such a scene might actually lead to greater friendship between Negro and white. This would be fatal to the Hitler ideals of the southern bourbon. In the other scene, Rochester protests what he mistakenly believes to be an attack on the young white heroine played by June Allyson. The Board felt that this scene might set a harmful precedent in the land of the mocking-bird. It might lead more Negroes and whites to protest some of the real evils in the South, such as the reactionary decisions of the Memphis maniacs with scissors.

Not satisfied with their surgery on Hazel Scott and Rochester, the cinema boll-weevil pests, as they have been called by right-thinking people, are getting ready to slice Lena Horne out of MGM's **Ziegfeld Follies.** None of Miss Horne's sequences have been permitted in Memphis for several years, except at army camps nearby. There the censors have no jurisdiction.

CULTURAL FASCISM 1-3-46

The list of grievances against this fascist committee would fill a page of this newspaper. A year or two ago the Memphis Board kukluxed Cab Calloway and his band out of the United Artists movie **Sensations of 1945.** "Showing Negroes on a basis of social equality with whites is inimical to the public welfare." Lena Horne was cut out of MGM's **Broadway Rhythm** on the above grounds. **Brewster's Millions** was banned altogether because Rochester moved through the film on easy terms with the white principals.

The Memphis Lord High Executioners have also struck down a number of progressive films in which Negroes had no roles at all to speak of. The brilliant social film **Dead End,** one of the few films that did not glamorize the gangster, was barred from this city. "It might influence young people to be gangsters," they said. It was suggested at the time that if anything is likely to influence the youth to follow this road, it was the criminal suppression of such films as this by the above gang.

Recently the Memphis Board tried its stranglehold on the Jean Renoir movie **The Southerner.** With all its faults, the picture did bring out certain undeniable truths about the South. The board, however, compared it unfavorably with **Gone with the Wind,** said it was "an infamous misrepresentation of the average southern white farmer," and would not be shown in the territory under their control. When news of this Goebbels-like suppression broke, a veritable torrent of protest poured into Memphis from all parts of the country. This pressure forced the censors to lift the ban. **The Southerner** was passed without cuts. Then the spotlight was lifted from this center of Bilboism.

This was a serious mistake. Progressives cannot afford to let up on this cultural sore-spot for one minute. We must challenge and keep on challenging their attacks on Negro artists. This fight may well be the starting point for lifting the whole question of the screen treatment of the Negro to a higher level.

Anti-Semitism in Film 'Men In Her Diary'

by David Platt

There's a nasty anti-Semitic sequence in the Universal film **Men In Her Diary** now making the rounds of the neighborhood theatres. During a divorce court trial, one of the lawyers gets an actor called Douglas Crane on the witness stand. "Now tell the court what your real name is", he demands. The actor, played by comedian Alan Mowbray, hems and haws, turns and twists. "Come, come my man" the lawyer insists, "what's your real name". The witness, his head hanging in shame, answers apologetically—"Ichabod Schmaltz."

1-1-46

On hearing this the whole courtroom bursts into laughter. It spills over into the Third Avenue Theatre where we saw the **picture.** Then the lawyer proceeds to toy with the name 'Schmaltz' much in the same way that Rankin and Bilbo **play around** with foreign names in Congress.

The screen play which includes this offensive scene **was written** by F. Hugh Herbert and Elwood Ullman and **directed** and produced by Charles Barton. All these **gentlemen** will probably deny that they meant any harm. "Some of our best friends are Jewish", they will say. But **the sequence** in question has absolutely nothing to do with **the rest** of the divorce story. It appears to have been **thrown** in for the sole purpose of creating laughter at the **expense** of the Jewish people.

The Nazi-like gag in **Men In Her Diary** is on a par **with Universal's** reactionary **Captive White Woman** and its sequel **Jungle Woman,** which were about a mad scientist who created a wild Negro girl by injecting the blood of an ape into the veins of a white girl.

There must be something decidedly rotten at a studio that will permit such biased stories to be made. You can do something about it. You can let your neighborhood theatre manager know how you feel about such films when they come your way.

* * *

Happy New Year to all friends of Film Front.

NAACP To Fight Film Stereotypes

Atlanta Daily World
Atlanta, Ga.

NEW YORK— The opposition of Hollywood Negro actors and actresses will not deter the NAACP from its fight against the "spreading of harmful stereotypes of the Negro throughout the world" through the motion picture, it was announced here last week by Walter White, NAACP secretary.

White, who just returned to New York from the Pacific Coast where he made preliminary arrangements for the setting up of a Hollywood Bureau of the NAACP, issued the following statement:

"There has been some misunderstanding and misinformation some of it deliberate regarding the purpose of establishment of an information bureau in Hollywood by the NAACP that a statement of the bureau's functions appears to be necessary for public information.

3-27-46

NEED EXPOUNDED

"The purpose and need of such a bureau should be readily apparent to any open-minded person. Ever since motion pictures were first begun to be made, the Negro has been pictured, with but few exceptions, as either a slavishly subservient menial or as a comic figure. The result has been not only the perpetuation but the spreading of these harmful stereotypes thru-out the world. They have been so vicious that otherwise enlightened people of other countries and even in the United States are astounded and sometimes skeptical when told that there are intelligent Negro Americans.

"At no time has the NAACP taken the position that Negroes should never be shown as servants or comedians. When such picturization is a logical part of a story, particularly in relation to the period in which the story is laid, there can be no objection to intelligent and unbiased casting of Negroes in such roles. The NAACP's contention, however, is that Negroes should not be limited to these two stereotypes but instead should be pictured as normal human beings playing an integral and important role in the life of America and of the world."

Anti-Negro Film At City Theatre

Daily Worker
New York, N.Y.

The people of Haiti have only one Voodoo man. The boy is tracked on their hearts and minds— down and destroyed after one of this ritual," the commentator exthing Voodoo. This is the "great" thought those frenzied chases through the plains. pressed in the anti-Negro film **Emperor Jones.** The girl is "puri-stitious Negro" clich**Voodoo Devil Drums** at the City fied" by exchanging souls with a tastic heights. Few films have carheatre. One of the worst films we "sacred" goat. When she accepts a **Voodoo Devil Drum**ave seen in years technically as sprig of leaves and the goat does cleverly mixes authell as socially, it links the Negro not, it signifies that the exchange Haitian poverty wimurder and mysticism For sinning against the Haitian of souls has been consummated. "Voodoo" stuff. Tral code, a Negro boy and girl "Some people have even heard the and falsification of Haove are pursued by the vengeful goat mutter human sounds after and customs serves to

3-2-46

Race relations. They deserve to be plucketed off the screen.

WHY THE DELAY IN RELEASING NAVY FILM, 'NEGRO SAILOR'?

— by David Platt —

WHAT'S happened to the U. S. Navy motion picture **The Negro Sailor** which was completed at Columbia Studios more than six months ago? Why is it taking so long to reach the public? Letters to the Navy Department in Washington inquiring about the film go unanswered, leading to the suspicion that Navy does not want **The Negro Sailor** shown publicly. This is the time to promote the film and spread its message across the land—now when vicious rags like the N. Y. Daily News are trying to whip up race riots among GIs overseas. Let's have some action on **The Negro Sailor.**

Let's also press for an early release of the new War Department film **Teamwork,** a sequel to **The Negro Soldier.** Carlton Moss, who wrote the script, informs me that the picture is now ready for release. Moss made a trip to the battle fronts of Europe last year to photograph Negro troops in action. The film is based on that experience.

Moss writes: "**Teamwork** is a story of men working together. It's a record of the Negro and white American soldier's answer to the German propaganda—divide and conquer. Slight as it is, I am sure that this film record can be a positive force in this period of racial tension."

* * *

Six months from now these films may be too late to be of service. The War and Navy Departments should be held strictly to account for any further delay in promoting and circulating these pictures to the nation's theatres.

Author Reveals Sequel To Film 'The Negro Soldier'

I understand "Teamwork," the sequel to "The Negro Soldier" has been approved by the War Department.

Let me tell you a little about "Teamwork." You will remember that I made a trip to the battlefronts of Europe for the purpose of photographing Negro troops in action. The script for this film is based on that experience. It is a story of men working together. It is a record of the Negro and white American soldier's answer to the German propaganda—Divide and Conquer.

I wanted very much to help arrange the official previews for "Teamwork" but it seems now that the War Department will not need my services to help promote the film. So I am taking this opportunity to let you know that there is a film on the activities of Negro troops in action and that I would like to have you see it. I suggest that you contact the Bureau of Public Relations, War Department, and request a screening. I am sure that you will find that this film record, slight as it is, can be a positive force in this period of racial tension.—Carlton Moss, Los Angeles, Calif.

History Filmslide Tells Real Story

NEW YORK.—"Road to Freedom," a documented story of the battle waged against slavery and for democratic rights, is the feature production for 1946 by Current History Films, producers of educational film materials.

we are playing on frictions that already exist. And it is not difficult to build these up—to persuade the Negro to hate the white man. And to convince the white man that the Negro is stupid and irresponsible—

Warren Coleman has replaced Fred O'Neal in the role of Frank in 'Anna Lucasta' at the Mansfield Theatre.

unfit to handle the tools of modern war. When the real test comes, you will see the results. By splitting off the Negroes, we will in effect have reduced the American Army by ten percent. Ten percent casualties without firing a shot. A million enemy soldiers, gentlemen. That is a major engagement."

Teamwork sets out to disprove this vicious propaganda which the fascist Claghorns in Congress also use to spark their speeches against the Negro people. The film script makes the following major points:

Protestant and Catholic, Jew and Gentile, Negro and white all hit the same beach under the same enemy fire. When they were hit, they felt the same pain. The same kind of blood flowed from their wounds—

e medics administered the same plasma to all wounded, regardless of color or creed.

SOLID UNITY

Negro and white soldiers needed each other at the front. They were busy hating Germans—not each other. Negro and white truck drivers were decorated for carrying the goods from the docks of Cherbourg to the front along the Army's famed Red Ball Highway. A 24-hour schedule from sunup to blackout, through bombing, strafing and mines. "The troops at the front couldn't do without you," said Maj. Gen. E. S. Hughes speaking for Gen. Eisenhower.

The 761st Negro Tank Battalion which ran interference for the Third, Seventh and Ninth Armies, was officially cited for conspicuous courage and success. Negro infantry worked with white tankers at other times. "These men had to have a belief in each other and in their country that was stronger than anything the enemy could hurl at them."

And Hitler hurled all his weapons at them. He bombarded the Negro troops with leaflets reading: "This is a rich white men's war not a poor colored men's fight. Colored soldiers of the U. S. forces surrender! You will not be shot. You will not starve. You will not be beaten up as your white officers tell you, surrender!" The Negro soldiers replied not with words but with a 155mm. shell on which is printed: "From Harlem to Hitler."

Teamwork was completed several weeks ago. There is no release date on it as yet. Letters of inquiry to the Motion Picture Division, War Department, Washington, D. C., might stir things up. The film is too important to be left to chance. We must do all we can to get it to the theatres without delay.

U. S. Film 'Teamwork' Exposes Fascist Myths About Negroes

— by David Platt —

I have before me a copy of the film script for the new Army picture **Teamwork**—sequel to **The Negro Soldier.** If the completed film is half as good as the script, it should be supported to the hilt. Judging from the screenplay, I would put **Teamwork** above both **Negro Soldier** and **Negro Sailor.**

Teamwork goes beyond those two films. It exposes the fascist lie of Negro inferiority. At the same time it does not deny that race prejudice exists in the USA. It says: "**Negroes helped win the war. They didn't think that America was perfect. They knew it wasn't. They didn't believe that** [redacted] **prejudice doesn't exist, because it does. But they all agreed with Sgt. Joe Louis that 'there's nothing wrong with America that Hitler can fix.' And they proved on the battlefields of Europe that there's nothing wrong with America that Americans can't fix."**

Yes, this factual story of men working and fighting together in a good cause gives the answer of Negro and white soldiers to the divide and conquer propaganda of the fascists.

NAZI PROPAGANDA

Teamwork opens up in a public building in Nazi Germany. A meeting of high-ranking German military and party leaders is underway.

One of these rats has the floor: "In the American Army one out of every ten soldiers is a Negro. We are working constantly, through our agents in America, to divide these black men from the whites. Here

May Day Film Thrills

By David Platt

An effective 30-minute silent film of the May Day parade has just been released by the James Connolly Club of the Communist Party.

Emanuel Gale, who has photographed every May Day parade since 1936, shot the picture.

It contains most of the highlights of the parade, including a good shot of Herman Ellers, 83, who marched for the eight-hour day in the first May Day parade in Chicago in 1886.

A cross section of the 75,000 who marched and the 250,000 who watched—the film captures the full flavor of this great day.

Thrilling are the shots of the hundreds of Negro and white war vets in uniform marching in military formation in the ranks of the Communist Party and with their unions.

Impressive are the closeups of the Workers Order, these groups help colonial freedom, for a better fu-
Veterans of the Abraham Lincoln to dramatize the multi-national ture for teenagers, for international
Brigade and the merchant seamen character of New York labor. labor solidarity and democracy.
and the fur and leather workers This was truly a parade of the All those who participated in this
contingent and the ILGWU group rank and file of the United Na- stirring demonstration against im-
that defied Dubinsky and marched tions. The banners and floats that perialism and fascism will greet
The colorful Greek, Ukrainian, flash across the screen make clear Gale's little document (as my wife
Russian, Spanish, Slovak, Italian, that the workers of New York and I did after its first public
Polish, Yugoslav, and Finnish sec- marched for American-Soviet showing at the Tom Jefferson Club
tions that paraded are in the film. friendship, for peace, for the con- a few days ago) with real en-
Marching in native costumes under tinuation of OPA, for a better thusiasm.
the banners of the International Brooklyn, for Negro equality, for

Rochester's Role Cut Out of New Film; Lena Horne Tabooed for Past Two Years

MEMPHIS, Tenn.—The Memphis Board of Motion Picture Censors of which Lloyd T. Binford is chairman, has decreed that in this town, no white man can tip his hat to a colored one, and no colored man can protest against suspected adultery. Not in a picture showing here, anyway.

And, for the second time, Eddie (Rochester) Anderson has been a victim of the censors' shears because his roles "smacked too much of social equality."

The board ruled last week that Rochester's part in Metro-Goldwyn-Mayer's "The Sailor Takes a Wife" is not a proper portrayal to be showing in the South as far as Memphis is concerned. So Mr. Binford and Co. just clipped out the two sequences.

One was where Robert Walker, star of the film, lifts his hat in greeting Rochester; the second Rochester, unaware that Walker is married to lovely June Allison (co-star), raises his objections when he finds Walker in June's room.

Binford's Score

FILMS BANNED

"Brewster's Millions."
"The Southerner."
"Dead End."
"Imitation of Life."
"Dillinger."
"Negro Soldier." Released later.

KNOWN FILMS MUTILATED

"Broadway Rhythm." (Lena Horne).
"Rhapsody in Blue" (Hazel Scott, Anne Brown).
"Sensations of 1945" (Cab Calloway).
"Pillow to Post" (Louis Armstrong, Dorothy Dandridge).
"The Sailor Takes a Wife" (Eddie "Rochester" Anderson).

"Brewster's Millions" Banned

The entire film, "Brewster's Millions," was banned from showing in Memphis because Rochester had such an equal role with white players.

The board, after passing two highly controversial films, "The Outlaw" and "Scarlet Street," which was recently barred, but later okayed in New York State, took under advisement the question of eliminating Lena Horne's scenes from M-G-M's "Ziegfield Follies."

Killed All Horne Roles

Incidentally, none of Miss Horne's sequences have shown on Memphis screens in the past two years, except at military establishments where the Binford group has no jurisdiction.

The censors also chopped the Parisian sequences in "Rhapsody in Blue" because of the mulatto angle in which Hazel Scott, pianist, and Anne Brown, singing star of "Porgy and Bess" appeared.

The sequences in which Miss Horne appeared in "Broadway Rhythm" were eliminated by the board. Also scenes from "Sensations of 1945," Cab Calloway; "Pillow to Post," Louis Armstrong and Dorothy Dandridge. "Imitation of Life," starring Fredi Washington and Louise Beavers was banned altogether.

Army Releases 2 Films for Commercial Showing

Two films, one dealing almost exclusively with the colored soldier in the war just past and the other dealing with intolerance, have been released by the War Department Information and Education Division for showing in commercial theatres throughout the country.

EDDIE (ROCHESTER) ANDERSON

New Deal in Film

CHICAGO.—The Hollywood film industry made a conscious effort to bring about better understanding among races in this country during World War II.

Writing in the issue of Negro Digest, Broadway critics John T. McManus and Louis Kronenberger say that this trend came as a result of the industry using the entertainment film as a medium of helping the war effort.

The portrayals of Ernest Anderson, a law student, in "In This Our Life," Kenneth Spencer as the hero in "Bataan" and Rex Ingram in "Sahara" did much to show the colored American in a truer conception of his actual self than Hollywood ever before displayed.

The article states: "The American entertainment film should be one of the most effective means of dispelling race prejudice."

U.S. VETS BURNED UP OVER ANTI-NEGRO MOVIE TITLE

by David Platt

SEVERAL weeks ago a group of veterans just back from England reported to the Daily Worker that a Hollywood film with the vicious title of **Ten Little Niggers** was playing in London theatres. They were furious about it. One theatre manager who was apprised of their feelings answered: "The word does not have the same connotation in England as in America." This burned them up more than ever. Here they had been fighting this evil thing on the field of battle. Now they saw it happening under a Labor Party government. If that revolting expression does not have the same meaning in England as in America, it is time that the English people were made acquainted with the facts of life, the vets said. They asked the Daily Worker to do something about it.

• • •

We recognized the film as the 20th Century-Fox mystery thriller which played here under the title of **And Then There Were None.** It was based on the Agatha Christie play which ran in London a year or two ago under the title of **Ten Little Niggers** and was presented in New York as **Ten Little Indians.** An attempt to open the Broadway production under the original English title was squelched by this paper. The fight for Negro rights in this country is at such a stage where picket lines would quickly form in front of any theatre using such a title.

To get action on the London title of the film, we contacted the State Department, the British embassy and the American film distributors for England. We got plenty of polite words but not much action.

The State Department, in reply to our written query, telephoned that they agreed with the Daily Worker that the word is loaded with hatred toward Negroes but regretted they had no jurisdiction in the matter.

The British embassy turned our communication over to the British Information Services in New York. Thomas Baird, director of the Film Division, wrote:

"As you probably know, London is not so sensitive on this matter as one requires to be in the United States and the unfortunate use of the title is undoubtedly due to the ignorance of the weighted nature of the phrase in this country. I have, however, written to London drawing the attention of the Ministry of Information to your remarks and I trust they will find it possible to use some influence in this matter."

The overseas distributor for 20th Century-Fox Edward Peskay explained: "The title was used without any malice whatever and it was upon the suggestion of the representative of 20th Century-Fox in England that our title **And Then There Were None** was changed to **Ten Little N——s,** the title under which it was originally published and dramatized on the stage in England. It was our understanding that the title did not have the same meaning abroad as it has here in America. I can assure you that in view of our constant liberal attitude, in no way would we wish to malign or insult any group whatsoever, whether minority or otherwise."

• • •

The fact demains that the American distributor is guilty of an offense against the Negro people by giving the authority to use this despicable title. Did he hope that it would get by unnoticed in a foreign country that does not have a Negro problem? If he did, he underestimated the vigilance of American soldiers in London.

Mr. Peskay's assurance of his "constant liberal attitude" is laughable in the light of this perversion of liberalism. If he had **deliberately** set out to insult 13,000,000 Negroes he could have done so worse. Some Americans as well as the English are in need of enlightenment on one of the most serious questions facing the country. And what is Mr. Peskay going to do about it? His letter indicates that he intends to do nothing. Perhaps a few protests to his office (Edward Peskay, 45 W. 54 St., New York City) will make him see **differently.**

Army Film On the Negro Out in June

By David Platt

Teamwork, the two-reel sequel to **The Negro Soldier** produced by the Army Signal Corps from a script by Carlton Moss, will be released for points: 1. **Hitler's agents in America help-fed and spread the myth of Negro in-feriority.** 2. **Protestant and Catholic, Jew and Gentile, Negro and white allproved on the battlefields that blood flowed from their wounds.** 3. **Negroes helped win the war, in every community in the country that America wasn't per-so that the American people will**

The script which was reviewed exclusively in The Worker some weeks ago, pictured the great contributions made by Negro soldiers in the air, at the front and behind the lines. A factual story of men working together in a good cause, it records the answer of Negro and white soldiers to the divide and conquer propaganda of the fascists.

The film makes the following main points:

1. Hitler's agents in America help-fed and spread the myth of Negro in-feriority. 2. **Protestant and Catholic, Jew and Gentile, Negro and white allproved on the battlefields that blood flowed from their wounds.** 3. **Negroes helped win the war, in every community in the country that America wasn't per-so that the American people will**

Teamwork will open simultaneously in a number of theatres in New York the latter part of June and will be followed by engagements in theatres throughout the country.

Mayer-Burstyn, Inc., currently is distributing the Italian motion picture **Open City** and the Toscanini film **Hymn of the Nations.**

Army Film Hits Race Hate

By David Platt

One of the War Department's best films, **Don't Be A Sucker,** a two-reeler against racial intolerance was previewed yesterday noon at the Normandie Theatre. The screening was sponsored by the Film Division of the N.Y. Independent Citizen's Committee of the Arts, Sciences and Professions.

Originally produced for showing to U.S. troops, the film contains a dramatic warning against the most vicious sucker game in the world, the game that Adolph the Butcher played and lost, the game that his brutal apostles in this land are still playing against Negroes, Jews and the foreign-born. The sucker game of divide and conquer, smash and enslave.

The scene is a street meeting in a large city in America. A small crowd is listening to a 'Mein Kampf' speech. "America for Americans. Throw out the Negroes. Down with all Catholics, Freemasons and foreigners."

A good-looking but sadly misinformed young fellow at the edge of the crowd is beginning to fall for this sucker bait when he is set straight by Paul Lukas, a Hungarian-American professor who saw it happen in Berlin in 1932.

GERMAN SUCKERS

With the aid of shots from Paramount's **The Hitler Gang** and with Felix Bressart giving a convincing performance as a courageous German teacher who debunks Hitler's murderous theory of a masterrace, the film goes on to tell what happened to a group of young German suckers who fell for this deadly line.

It all began, Lukas tells his eager young listener, when they gathered, as "you did," around a fascist speaker at a street meeting and gave their silent assent to his vicious attacks on Jews and Catholics. They did not fight back. Lukas makes his point very well indeed.

Although the film strongly condemns the crackpot fascists who are trying to split America into a hundred pieces, it contains no warning against the higher-ups in Government, business and the newspaper profession who are using their considerable power and influence to defraud the peoples of Europe and Asia of their hard-won gains through years of anti-fascist struggle and sacrifice. It is from the big shot in power that the crackpot fascist takes his cue. It is the imperialists, with their violent hatred of the Soviet Union who are trying to make suckers out of the American people. Naturally, a War Department film cannot be expected to expose this dangerous game. But it's a major shortcoming nonetheless and seriously limits the value of the picture at this critical time.

What there is to the film—and there is a great deal of truth in it—deserves to be seen by a large audience. **Don't Be A Sucker** will have its premiere at most of the first-run Broadway houses on July 4 under Paramount's imprint. Watch for it!

Don't Be A Sucker, with Paul Lukas and Felix Bressart. Produced by the U.S Army Signal Corps. Commentary spoken by Lloyd Nolan. Distributed by Paramount Pictures, Inc. Running time: 18 minutes. Opens at most Broadway houses July 4.

fredi says..

By FREDI WASHINGTON
The Daily's Theatrical Editor

EVER SINCE THE ANNOUNCEMENT that Twentieth Century-Fox paid the reputed handsome sum of $250,000 for the screen rights to Frank Yerby's best selling historical novel, **The Foxes of Harrow**, a lively speculation has been going on as to the treatment Hollywood will give this excellent account of a vastly interesting and intriguing era of colorful New Orleans.

For those who have not read the book, it ought to be noted that Frank Yerby is a 30-year-old Augusta, Ga., born Negro, who has an amazing and varied background for one so young. The speculation, of course, stems first from this fact, **and secondly because Yerby has not only written with complete authority about an odd assortment of whites but he has factually set down the miscegenation which flourished in that colorful but degrading era of the early 1800s through the Civil War.**

The question which is uppermost in our minds is, just how does Fox propose to handle the role of "Desiree," the quadroon who becomes the mistress of Stephen Fox, wealthy and fascinating plantation owner? This character is interwoven into more than half of the story. The author describes her as having a clear light golden coloring, a tawny mane of chestnut hair, lightening to pure gold in the highlights with overtones of auburn that run like flame through the waves at the tilt of her head—with heavy lids that widen over eyes as cool and green as the sea and a voice deep and rich that sounded like tones of a soft, golden gong. Her mouth, says the author, is full, with red-wine lips that widen slowly into a smile. Of her waist, the author says it is "incredibly slim." This, then, is the character who went willingly as a virgin to the arms of Stephen Fox with the consent of her mother (the tradition in that era), who was unwillingly seduced by Fox's son, "Tienne," admired and lusted after by all men who saw her and finally after the Civil War who marries "Inch," the former slave manservant of young Fox, who adopts the son she bore for her lover, Stephen Fox.

Desiree's insistent loveliness reaches deep into the lives of both Stephen Fox and his son, and while this lovely creature does not have the benefit of marriage due to the customs and traditions of that era and locale, **she is always the lady, outranking in quality most of her white associates.**

What will happen with this character in transferal from book to screen? We know of course that the novel medium has much wider scope for complete development of character and story, and of necessity the screen has to prune and edit out much that has made a novel a best seller; but here is a character which is a vital part of the development of the story behind the story. It boils down to whether or not Fox has the courage to present on the screen the fascinating history which Yerby has written so descriptively. After reading the book, I venture to say that **by no stress of the imagination can I conceive of Fox using a Negro girl in the role, though she can be duplicated many times among us. A Negro girl will not be used because the motion picture industry is a far greater respecter of box office than of factual history. And if a white girl is used, it is safe to assume that the role will be so watered that the evil producing conditions which set aside a group of people who are hated and despised by white women, lusted after and opened by white men and held in utter contempt by Negroes of a darker hue, will be lessened.**

The role of Desiree is, of course, part and parcel, though physically removed, of slavery and its conditions. There is a very real doubt in my mind too as to whether or not Yerby's handling of his slave characters and his deductions about that disgraceful period in our history will be screened with the directness and open mindedness with which the author has written.

For instance, what kind of screen interpretation will be given "Sauvage," the girl just out of Africa, whose beauty of face and form is a jet black symphony, and who has the spirit and litheness of a panther of the jungle? Or her son, "Inch," whom she attempted to destroy at birth rather than have him grow up as a slave? What about "Inch" as a young man who travels to Paris with his young master as servant but who at the same time availed himself of the opportunities afforded by the best universities in Paris? "Inch" embodies the super intelligence, freedom-loving Negro who in that age was living proof of the fallacy of the slogan: **"Negroes were like children and needed the care of their slave owners."**

Yerby has fashioned character after character, situation after situation in his complex story which always drives into the consciousness the fear and stupidity of the ruling class. He has shown how clever and cunning the old slave woman, "Caleen," can be in taking complete charge of a situation. Will, for example, the screen story show those capable Negroes holding position after the Civil War, or will they show only those field hands who were without the necessary education to prepare them for their new found freedom? **In other words, will Twentieth Century-Fox make of "The Foxes of Harrow" a significant documentary film which will enlighten the movie going public on the subject of slavery and all its evils, or will they extract its lusty passion and make of it a sensational nonentity which may or may not turn out to be an insult to Negroes?**

It would seem to me that Fox has the most splendid opportunity yet acquired by a movie studio not only to make a super production of **The Foxes of Harrow**, but to lead this great industry into a formidable educational channel on the badly muddled subject of slavery. Here is a magnificent story, written by a Negro, which lends itself completely to the medium of the screen. Most of the present-day prejudices and injustices heaped on the Negro in America can be traced directly to ignorance. How much longer are we going to cater to that ignorance? Always in each century there comes a radical who will brave the displeasure of his bigoted brothers by striking out against a vicious, rotten system. The movie industry has become so highly commercialized that it has that kind of a system. Somewhere, somehow, a radical of some importance must rise amid the ranks who will disregard fabulous box office returns in lieu of integrity and responsibility to the public.

Twentieth Century-Fox is headed by Darryl Zanuck who, in a sort of negative way, has a good record. It is not yet known which producer on the lot will have charge of the actual production, but certainly this is going to be one of the major productions of the studio and as such, Zanuck will have some say as to its handling. Here is the chance for Zanuck to become that radical and make a lasting contribution to the American people and to the industry of which he is a part.

Unless "The Foxes of Harrow" is done as a documentary film with pride and dignity, a great and exciting story will be reduced to just another superficial, gaudy Hollywood special.

TOLERANCE FILM "DON'T BE A SUCKER"—A HIT

A timely, sturdy and well-played short subject, "Don't Be a Sucker," was plugged into the programs of all first-run theatre Last Wednesday's audience applauded the film wherever it was shown.

A clever analogy is drawn between crooked gambling games and the methods of hate-mongers. The point is made that gamblers lose their money, but those who fall for the loud-mouthed orators of intolerance are greater suckers, for they lose interest necessary for a purely entertaining content.

Particularly the film warns against the dangers of tory orators who seek to divide America into warring groups by their liberty.

Made by the Army Signal Corps for showing to military personnel and distributed by Paramount Pictures, the feature carries a strong cast

Lukas, Felix Bressart and Kurt Kruger. It is well-made, and, though it carries a little preachment on tolerance, it also has the action and the methods of hate-mongers. The point is made that for a film of interest necessary for a purely entertaining content.

Particularly the film warns against the dangers of tory orators who seek to divide America into warring groups by their liberty.

'FILMS TO ORDER' OFFER BROAD POSSIBILITIES

Daily Worker
New York, N.Y.

By SAMUEL SILLEN

HOLLYWOOD, Calif.

THE untapped possibilities of the film medium for trade union and political education were vividly demonstrated at an informal screening here the other day. I visited a small, independent company, United Productions of America, which produced **Hell-Bent for Election,** widely used in the Roosevelt campaign of 1944.

It is something of a relief to move from the studio empire to a young outfit with new ideas and fresh techniques. After touring the lots, watching the Ann Sheridans and Gary Coopers doing dozens of retakes on scenes you have watched dozens of times on the screen, it is good to relax before films that rip the hide off Jimcrow and instruct shop stewards how to deal with grievances.

United Productions does all its films on order, as David Hilberman, one of the executives, explained to me. It has done films for the Chamber of Commerce as well as for the United Automobile Workers. Nobody, I was pleased to find, tried to sell me the idea that this was a "strictly philanthropic" venture.

But it does offer a practical way for labor and progressive organizations to develop their own film programs, as the UAW demonstrated with **Hell-Bent for Election** and other films.

Sunday 4-1-46

United Productions turns out a cartoon strip film which runs for about 12 minutes. You can really do wonders with this sound comic strip in color. For instance, a new FEPC film, **The Man in the Cage,** shows in very simple and satirical terms the insane folly of racism. Shortly to be released is a film based on Races of Mankind. It's called **Brotherhood of Man,** and is really something to cheer about both as a technical and political job.

The firm has enlisted some of the best of Walt Disney's people, who broke with him during the celebrated strike some time ago. Their art has a freedom and wit that couldn't find expression in the animal-strip stuff that everybody seems to like but the kiddies, who are wise by nature. Applying their talent to labor and political themes, the UPA people are creating a new educational entertainment form.

The animated strips require very simple operation, and the cost per individual print is modest—$10.25. Organization by union and progressive groups would make possible the setting up of rental film libraries, which would further spread the cost. Selling 200 prints at $15 or $20 would pay for the cost of the film, Mr. Hilberman claims.

With a progressive group of film workers heading the project, this would seem to be a good bet for breaking through the monopolistic production mechanism, at least via aminated strips, a form that is developing new and exciting techniques.

During the war, United Productions did a lot of work for the Army, Navy and U. S. Office of Education, which found the sound strips highly valuable educational aids. Today the United Auto Workers is the only big union utilizing this medium.

* * * 4-1-46

PROGRESSIVE film writers here take an active part in the filming of such features as **The Man in the Cage** and **Brotherhood of Man.** To a thoughtful writer, as you can easily believe, it makes something of a difference whether he is doing a film sponsored by MGM or by the UAW and an FEPC committee.

Hence, there is general enthusiasm here for the signs of the times, which point to a more alert interest on the part of labor and the progressive movement in independent film production and distribution. Nobody underestimates the practical difficulties, but the old feeling that truly independent films are either "unnecessary" or "impossible" is changing.

Sunday

As one studio worker put it: "This is not only the time to build an independent theater movement, but to move toward new forms of independent film-making." Labor has to begin to take these words to heart.

4-1-46

United Productions of America offers one mechanism through which workers can order films instead of having to take whatever the big studios dish out. And the more ordering the workers and the people generally do, the more this industry will have to sit up and take notice that this is not a nation of 12-year-olds and what Darryl Zanuck calls "commercial pushovers."

"The Negro Sailor" Film Leased for First Showing

The Afro-American Baltimore, Md
Sat. 6-29-46

CHICAGO — The motion picture, "The Negro Sailor," completed for the U.S. Navy in 1945 and revealing the story of the activities of colored seamen in the U.S. Navy, is ready for public view.

However, the distribution of the film for theatre use will be limited to movie houses catering exclusively to non-white patronage, since it has been released through the All-American News, producers and distributors of news reels dealing only with activities of colored Americans.

The documentary film of World War II, was filmed as a part of the Navy's national campaign to show that it had scrapped its prewar policy of relegating non-white personnel to menial jobs, and to prove its new policy of equality of all races.

Was Rotting on Shelves

The picture has been rotting away in Navy Department files since its filming, although having been widely publicized, and the subject of numerous articles in magazines, among them a lengthy story in Ebony, a picture magazine, which states: "Navy spokesmen have claimed that 'The Negro Sailor' is out of date now that the war is over."

There is little doubt that the film will be minus many of its original scenes, since the distributing company must do much paring down to make it suit its purpose.

Only members of highly limited audience which reviewed the picture at its only special showing will be able to determine the extent of the trimming job.

Scenes to Look For

Actual scenes from the film are appearing in the July issue of Ebony, tracing the career of a gob through boot training, combat aboard a destroyer escort of an interracial craft manned by a colored skipper and shots of specialists and technicians.

"The Negro Sailor" is the first and only motion picture depicting his deeds in a documentary manner, and is considered a sequel to "The Negro Soldier" which had limited distribution before being shelved.

Some Southern censor boards refused to pass the picture at all; others held it up a long while before allowing it to show in certain States, and exhibitors in many white houses refused to buy it at all for white movie houses.

Rights to Haitian Opera Sold to Movie Producer

The Afro-American Baltimore, Md.
Sat. 11-9-46

Clarence Cameron White, John Matheus Get $150,000; May Star Josephine Premice

NEW YORK — Production of the Haitian, opera, "Ouanga," which has been sold to Alexander Markey, movie producer, for $150,000, will begin next Spring, the AFRO learned this week in an interview with Dr. Clarence White, one of the authors.

Both Dr. White, who wrote the music for the opera, and Prof. John Frederick Matheus, who wrote the story and the lyrics, have signed a contract with Mr. Markey. Josephine Premice, famous Haitian dancer, and Asadata Dafore may be featured in the cast.

"It is the most colorful thing imaginable," said Dr. White, internationally - known composer, conductor and violinist. It has eight principals, a ballet of 50 and a chorus of 50. In the ballet, native rhythms are used for the dances.

Portrays Emperor's Life

The opera is based upon the life of former patriot and Emperor of Haiti, Jean Jaques Dessalines, and portrays the conflict between voodooism as practiced by the Haitian peasants and Catholicism, which Emperor Dessalines attempted to introduce.

Dessalines, a peasant who rose to Emperor, much in the style of Napoleon himself, tries to throw off his peasant background. His sweetheart, whom he discards, betrays him to his army which kills him.

According to the story, she finds his body chopped up from the machetes, and she picks up the pieces, puts them into her basket and later buries them. After this, Christopher becomes Emperor.

Used Award

Dr. White met Mr. Matheus at the W. Virginia Institute in 1928, where he was head of the department of music and Mr. Matheus was Romance language chairman. Upon receiving the Harmon Award of $400 for outstanding work in music, the left for a six-weeks' visit to Haiti.

The two left with plans to collaborate on work aimed to depict the life and musical spirit of the Haitian peasant. The Rosenwald Foundation became interested in the opera and gave White a fellowship to go to Paris and write it.

When he returned from abroad, he submitted the completed work to the American Opera Association which awarded him the David Bispham Memorial Medal for American Opera, the first time any non-white person received such an honor.

A New Idea

Since that time, more than 16 years, the authors have been trying in vain to get "Ouanga" produced. They figured that it would cost about $75,000 to produce. Another obstacle was that an all-colored cast was a new idea.

Dr. White continued:

"Last year, someone told me about Alexander Markey, who is a former associate of Jesse Lasky, film mogul. I sent him the story, and he answered by asking me to come over and see him.

"Mr. Matheus, who was teaching in Haiti at the time on an exchange contract, happened to fly to New York at the time, and we both went over to see the producer. Result was that we signed a $150,000 contract for stage and screen rights."

Mr. Markey intends to go to Haiti to shoot scenes for the picture. Willy Pogany, noted illustrator for children's books, will do the scenery for the opera.

"The Haitians have rhythm that is out of this world," Dr. White asserted. "We have interpreted this rhythm in the ballet. Their language is a mixture of African and French," concluded the internationally known musician.

Dr. White received his early training at the Oberlin Conservatory of Music, Oberlin, O. He spent three years in London, a pupil of S. Coleridge-Taylor. His compositions have been programmed by Fritz Kreisler, Jascha Heifetz, Albert Spalding, Roland Hayes, Paul Robeson and other famous artists.

New York Mayor Calls for Action to Combat Bigotry

The Afro-American Baltimore, Md.
Sat. 7-6-46

NEW YORK — The premiere showing here last Wednesday of the film, which will be officially released by Paramount Pictures on Thursday of this week, the 19-minute tolerance film, continued, "it must be followed by organized effort in every community to build "Don't Be a Sucker," at the people and made them ripe to be Normandie Theatre, was shown to acquaint social and welfare organizations with the ruled and ruined.

"But that is not enough," he said in a message read to the audience by his secretary, Paul L. Ross.

"The film will be released to the American people with the manufactured bigotry which Hitler used to inflame the German people to arms to fight racial discrimination. The film will be released to the American people regardless of color or religion, can work together to build a better life for all of us."

Must Work Together

"I have every confidence that the American people will respond to the message (contained in the film), provided it is brought to them," the Mayor said.

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Must Work Together

Movie News of More Than Passing Interest

The King Brothers, who have been producing Grade B thrillers independently in Hollywood, have announced a film titled **KKK** exposing the Ku Klux Klan. . . . If true, it will be the first since **Black Legion**, which Warners made in 1936. . . . The Nicholas Brothers, Negro vodvil team, have woven into their act, a dramatic bit of dialogue calling attention to the lynchings in Georgia and Mississippi and the blinding of ex-GI Isaac Woodward. . . . The Hollywood Independent Citizens Committee of the Arts, Sciences and Professions offers a $1,000 reward to anyone furnishing information leading to the arrest and conviction of those responsible for the Georgia massacre. . . .

It's getting together like this in informal gaherings which stabs at prejudice. These youngsers are members of the American Youth for Democracy.

Film Shows How to Stop Racial Hate

The Afro-American
Baltimore, Md.
Sat. 12-7-46

By RICHARD DIER

How can we stop racial tensions that lead to hate, even bloodshed? How can we forge in its stead unity, mutual understanding and respect? These are questions confronting most American communities.

In one neighborhood in New York City, the upper West Side, a group of parents set out to find the answers . . . and they did. The results are incorporated in an excellent and entertaining film, "Whoever You Are," produced by Award Films.

The community described is a fairly typical American one, that is inhabited by rich and poor, colored and white and peoples of various nationality strains.

The picture opens showing a little boy writing obscene racial words on a street sign. Another boy of a minority group approaches, and when he sees what he is doing gets into a fight with him, receiving a bloody nose in the scuffle.

Parents Alarmed

On returning home, the boy's parents become alarmed at his story and decides to make the rounds of the community to speak to other people about this pressing problem. They want to do something about the race hate growing up in children's minds . . . and even present in theirs.

Strangely enough, they find that businessmen and shopkeepers, parents and teachers, police and jurists, clergymen and civic leaders and civic and fraternal organizations are also alarmed at the situation and want to do something about it, too.

At first, colored and white parents decide to get together at school and have coffee and cake. There is prejudice at work here, and some whites refused to eat with colored.

Barriers' Broken

Gradually, the barriers are broken and they begin to enjoy working together.

A program of recreational and educational activities for youngsters is established, and children of both races are thrown together. Funds are raised by door-to-door canvassing. The Junior High Schools principal offers the school's premises and the Board of Education approves.

This film pulls no punches and places special emphasis on the parents' role in stopping racial ideas from entering their children's minds.

Audience Challenged

The various phases of the project are documented, with the whole-hearted participation of all. There was no need for propaganda for racial unity, the picture points out: "They don't speak for racial unity. They live it a little."

Having demonstrated how it was done, how it can be done, the film concludes by challenging its audience:

"There's more to do; but what they've done any parents can do, in any community. Parents can make racial unity a way toward better living for all of us.

"A way that children may learn from infancy and parents may teach along with love of peace and respect for fellow humans. The cross of peace and brotherhood is burning in violence and race hatred. You can stop it. It's in your hands.

Studio Shelves 'Of Two Worlds' After Sneak Run

The Afro-American
Baltimore, Md.

HOLLYWOOD—Universal Pictures, one of Hollywood's major studios, has shelved J. Arthur Rank's British film, "Men of Two Worlds," because of its controversial nature.

The decision came following a private screening of the film in New York for Mrs. Eleanor Roosevelt, representatives of the NAACP, and spokesmen for other anti-racial discrimination groups.

Concensus of opinion was that the picture would be objectionable not only to colored, but that the South would resent it because it depicted a colored doctor as a crusader.

Sat. 12-14-46

It pictured the doctor returning to Africa where he waged a battle to convert the natives to the use of scientific medicine.

Mrs. Roosevelt and other critics condemned the final part of the film because it depicted the doctor relapsing into elementary voodooism.

Culver

PICKFORD (1922), GISH (1915), WEST (1933)
Scarce, limited or unavailable.

The Blanks

Time
Chicago, Ill.

Serious students of the motion picture do a lot of their serious studying at Manhattan's Museum of Modern Art. The Museum's Film Library, launched in 1935 on Rockefeller money, has gathered one of the world's best collections of old & new films.

Mon. 10-28-46

Last week the Museum's film students were well into a 67-week course called "The History of the Motion Picture (1895-1946)." They were seeing *The Great Train Robbery* (1903) and D.W. Griffith's *Intolerance* (1916). Chaplin's *Easy Street* (1917) and De Mille's *Male & Female* (1919). In coming weeks they will flock to see Valentino, *The Big Parade* with John Gilbert (1925) and *Flesh and the Devil* with Garbo (1927).

But the Museum's excellent collection has several gaping blanks. "A motion picture cannot be bought in the same way you might buy a book, or a pair of shoes," the catalogue explains. "Whoever holds the original rights to a film retains the legal control of whatever prints may exist." Students must therefore look elsewhere if they want to study several old movies that are high points in U.S. film history.

Charlie Chaplin's old films can still be shown—and are—in commercial theaters practically everywhere in the world. Chaplin has promised his pictures to the Museum eventually, but so long as they are moneymakers, he is not interested in having them used for nonprofitable study. Meanwhile, he vigorously runs down and prosecutes "pirates." A few old Chaplin comedies made for Keystone, Essanay and Mutual studios are being shown to Museum visitors, but post-1918 Chaplin-produced pictures (including *Shoulder Arms* and *The Kid*) are taboo.

Mary Pickford films are also scarce. *The New York Hat*, a 1912 Griffith-directed job, is a Museum favorite. But Miss Pickford has promised to give a selection of her later films to the Library of Congress.

Birth of a Nation, D.W. Griffith's 1915 melodrama featuring Lillian Gish, carpetbagging and Ku Kluxing in the Old South, has been voluntarily shelved by the Museum. Film Library officials, recalling that the picture started race riots in 1915 and again in 1921, admit the "greatness of the film" and "its artistic and historic importance." But because of "the potency of its anti-Negro bias . . . exhibiting it at this time of heightened social tensions cannot be justified." Students are advised that *Birth of a Nation* is still in the Museum's files and gets "limited circulation for research purposes."

Thomas H. Ince, one of the few early U.S. directors of importance, is scantily represented—in the Film Library or anywhere else. Most of the best Ince films (1910–18), starring William S. Hart and Charles Ray, have disappeared, with no trace of prints.

Little Caesar (1930) and ***Public Enemy*** (1931), greatly admired by Museum officials for the "idiomatic vigor of their dialogue and their accurate realization of a period," have been withdrawn by the owners (Warner) from Film Library archives. The Museum can't think of any reason why, except "some new, strange reticence on the part of Warner Bros."

Mae West's *She Done Him Wrong* (1933—a "lightheartedly tough and amoral film"), which launched the best known of the West gags ("tall, dark and handsome"; "come up and see me some time"; "the finest lady that ever walked the streets"), has also been shelved—by request of the Hays Office.

BETWEEN OURSELVES

West African Pilot Lagos, Nigeria, W. Africa
Sat. 9-28-46

BY MAGNUS A. O. WILLIAMS, BARRISTER-AT-LAW

Africans are also abetting imperialism! Africans are itting quietly to get their lips artificially inflated and their ars elongated -- all for the love and lure of gold !!

STORY BEHIND THE FILM "MEN OF TWO WORLDS"

MR Wallace-Johnson has written to condemn the film 'Men of Two Worlds."

He has directed his letter to the Secretary of State for the Colonies.

I expected this would happen some day.

As a London correspondent of this paper, I think I was the first to expose the "plot" behind this objectionable and highly insulting film, "Men of Two Worlds" and in fact I was so bitter that I had to mention names of Africans who were aiding imperialism to depict the coloured man as a sub-human with elongated ears and inflated lips.

THE SOLANKES HELPED

I happen to know something about this film as the script was forwarded to the WASU for criticism.

I was in England at the time.

I had a long discussion with Mr Ladipo Solanke, Secretary-General and Warden of WASU.

About Mr Solanke's work for this down-trodden race of ours, half can never be told.

West Africa owes a lot to this man Solanke and his amiable wife — Olu.

Among other things, Mr Solanke pointed out to the "creators" of the story around "Men of Two Worlds" that own superstition witch doctor was and is unknown in Africa.

That it was the invention of the whiteman.

That the so called witch doctor was in fact a native doctor who too could effect a cure by the use of herbs and roots.

The script was given a thorough dressing down.

But nevertheless, we still have today "Men of Two Worlds" showing in England to "educate" the British people and to impress upon them the futility of giving the African people independence or self-government.

ALL ABOUT WHAT?

What then is the "story" behind the "Men of Two Worlds"?

What moral is to be drawn from this film?

Briefly put, they are as follows:

That you may educate the African in Oxford University, or any university for that matter, when he returns home, he goes back to superstition.

That it is as useless as the fifth wheel of a coach giving him higher education.

That he is unredeemable from superstition and if you give him self-government, you are giving power to a group of superstitious and ignorant people.

That the African lives in two worlds — if he be educated.

The world of the European civilisation (A civilisation indeed!) and the world of his

The reader may well ask, whether the time of the war was a suitable time to begin such a vicious propaganda.

The reason for that is obvious.

The war brought coloured peoples of the earth into contact with the other nationalities of the world.

The ideas of these other nationals must of necessity undergo some change.

The Tory Government, then in power, should not allow these ideas to go unchallenged.

The Royal Air Force, the Army and the Navy had Africans and West Indians fighting and dying side by side with the Master Race.

Yea! they all have one breath!

These coloured peoples had demonstrated that the idea that the colour of the skin was synonymous with mental and physical powers was a myth.

My readers can at once see the worry and the nightmare of British imperialists.

This, in a nutshell, is the background of "Men of Two Worlds."

"BETWEEN OURSELVES"

Now, between ourselves, I did not worry my head to write to the Colonial Office about the reckless and stupid propaganda about the coloured man, because I was in possession of facts.

What prompted the majority of Africans to take part in this film was nothing less than greed which eclipsed their sense of responsibility and decency.

A Nigerian with a college education and a government pensioner resigned his appointment in the Crown Agents' Office to "star" in this objectionable film.

What of the Law student who took part?

It would not be strictly correct to say that it was financial necessity that drove those Africans who would debase and prostitute their race for the lure of gold.

There was no necessity for these Nigerians to "star" in this disgraceful film.

I asked one of the creators of this film if it would be shewn in West Africa.

He would not commit himself. 9-28-46

I still have my doubts if we would ever see it in this part of the world.

It is meant for the outside world, I think.

THRICE SHAME!!

I wish it could be shewn in West Africa so that parents and guardians and relatives could see how their sons and daughters have prostituted their race for love and lure of gold.

I am not at all impressed by the reasons given to Mr Wallace Johnson by these Africans.

Did these people not wear the costumes designed by imperialists?

Were they under aneasthetic when their lips were being artificially inflated and their ears "elongated" like those of a hare?

Where is the money they hoped to make by debasing themselves and their race?

The condemnation of imperialists is like a flea-bite by the side of the condemnation of those who are aiding and abetting imperialism.

Shame! thrice shame!!

Memphis Big 'Scissors Man' Rips Sin Out of Movies

Atlanta Constitution
Atlanta Ga.

MEMPHIS, Tenn., May 4—(AP)—The big "Scissors Man" of Memphis movies is a mild, silver-haired Baptist deacon from Mississippi who says there's too much sin in cinema and it's his duty to "rip it out."

As Chairman of this City's Movie Board, 77-year-old Lloyd T. Binford has banned a half dozen popular films in recent months and whittled others down to what he considers "proper taste."

For this, he has been threatened with a suit by at least one Hollywood producer, has been the object of editorial and cartoon comment from coast-to-coast and has received close to 2,000 letters. Some were favorable, he says and some were critical.

But the former $20,000-a-year insurance executive, whose salary as censor chairman recently was raised from $25 to $200 a month, shows little concern.

"Criticism," he says, "bounces off me like water off a duck's back."

OUTLAWED "THE OUTLAW"

Most recent movie to get Binford's thumbs-down was "The Outlaw," a woolly Westerner featuring the two-gun antics of Billy the Kid and the ample curves of brunette Jane Russell.

The little, balding censor didn't object to the emphasis on Miss Russell's contours; he banned the picture because of "too much shooting." Sun. 5-5-46

"It glorified an outlaw that killed more than 20 persons," Binford asserted. "It wouldn't be good for the children."

Crime stuff and pictures featuring Negroes in "too prominent roles" have borne the brunt of Binford's objections.

Other pictures refused showing in Memphis were "Dillinger," a portrayal of the gangster's life, and "Dead End," a rehash of that one with all those tough kids in it.

SUPPRESSES ROCHESTER

Binford said "no" to "Brewster's Millions" because the Negro comedian, Rochester, "had too familiar ways about him" and turned down "The Sailor Takes a Wife" for the same reason. However, the latter movie was later released. Sun. 5-5-46

Films featuring Lena Horne, the Negro singer, are permitted only in Negro theaters.

"We can't allow movies where Negroes are given social equality with white people," the censor explains. "It might cause disturbances down here."

Binford banned "The Southerner" because he said it portrayed the people of Dixie as "illiterate mendicants." Producer David Lowe threatened a suit to test the Board's authority.

Binford finally relented and let the picture be shown, but first he wrote Lowe a letter giving him "a true view of the South."

The Board has two other members—Atty. Hodges Honnell and Housewife Mrs. Sid Law—but the Chairman acknowledges that his judgment usually is accepted, although not always.

"Don't Be a Sucker" to Premiere July 4

Baltimore Md. American

NEW YORK—The Army-made anti-discrimination film, "Don't Be a Sucker," featuring Paul Lukas, will be released by Paramount Pictures on July 4, opening simultaneously in most New York first-run theatres. 6-15-46

The 18-minute film demonstrates that the phrases and slogans used by preachers of group and race prejudices in America are the same as those employed by Hitler to divide the German nation.

7 Negro pictures to be produced in Dallas

Los Angeles Examiner
Los Angeles Calif.

DALLAS—Two of the 7 new all-Negro movies to be produced in and distributed from, Dallas for the 1946-47 season are completed and in circulation, it was announced this week by Bert Goldberg, of New York, producer of Negro pictures, and Alfred N. Sack, of Dallas, head of the Sack Amusement Enterprises, distributors of Negro films. Sat. 5-18-46

They are "Beale Street Mama" and "Harlem on Parade". The first features Rosalie Larrimore in the title role, July Jones, Spencer Williams, Allen and Allen, and Don Albert's orchestra, and two new songs written by George Johnson, musical director for the new Goldberg-Sack combine. The second, described as a "musical hodge-podge", features Lena Horne, Lucky Millinder, Edna Mae Harris, Tim Williams, Ammons and Johnson, Teddy Wilson's band, and others.

The other five titles on the schedule are "Another Woman's Husband", now in production for midsummer release; "Jesus and the Devil", religious drama; "Harlem Hell-Cat"; "Murder in Swing-Time"; and "Dirtie Gertie from Harlem, USA". The last is an original script by True T. Thompson, Negro theatre circuit operator who is technical adviser on all production. Sat. 5-18-46

Actual production is being done at several independent studios in Hollywood and New York, with location and process shots made wherever necessary. Cutting and editing are done in Sack's new Harlemwood studios here.

South Bans Negro Teacher in Movie

Chicago Defender
Sat 6-15-46

PHILADELPHIA. — (ANP) — "The south just would not permit us to put a Negro teacher in the movie, "The Springfield Plan." Arthur DeBra, representing the Motion Picture association of America, told a group attending the first National Conference of Citizenship here recently.

DeBra was answering an inquiry on right of the south to control moving pictures and radio made by Sadie T. M. Alexander, nationally known lawyer representing the Associated Negro Press at a press radio and movie panel of the conference. No answer was given as to why the south contonues to dictate policies of radio and motion pictures.

Monumental Film On Negro Sailor Shelved

Christian Science Monitor
Boston Mass.

CHICAGO — One of the best documentary films of World War II, "The Negro Sailor," is rotting away in Navy Department files.

The motion picture was completed for the Navy in 1945 as part of a national campaign to show that the Navy had scrapped its pre-war policy of relegating all Negroes to menial jobs. Actual scenes from the film appearing for the first time in the July issue of Ebony, Negro picture magazine, and trace the career of a typical Negro gob through boot training and combat aboard a destroyer escort. Sat 6-22-46

Photographs of an interracial crew aboard craft manned by a colored skipper and shots of Negroes as specialists and technicians were designed to prove the Navy's new policy of equality for all races.

Presently gathering dust in Navy Department files, the film has had only one special showing to a highly limited audience.

The article states: "Navy spokesmen have claimed that 'The Negro Sailor' is out of date now that the war is over."

IMPROVISING—Calvin Jackson, former concert pianist, now a musical director at MGM, looks dreamy as he improvises on the piano during the Panorama of the American Negro in the Fine Arts, presented by the student inter-faith council of the University Religious conference last week-end at Westwood. Paintings by Negro artists and an address by actress Lena Horne were also seen and heard by spectators.

First All-Negro Cowboy Movie

The Bystander

Des Moines, Iowa

CHICAGO, ILL.—The first all-Negro cowboy movies in motion picture history will be filmed in Texas beginning next month, E. M. Glucksman announced Wednesday.

Negro actors and actresses will be sent from New York to the Rio Grande valley where actual Negro cowboys will be recruited as extras, he said. Thurs. 9-12-46

Glucksman, who was born in Hungary, is president of an all-Negro newsreel company. Now he's branching out into Negro feature films.

Carlton Moss Talks About Two Films on the Negro at War

The Worker New York, N.Y.
Sun. 6-2-46

By Eve Level

LOS ANGELES.—"If you took your information from the movies and newsreels alone, you'd think that Negroes weren't in this war at all," Carlton Moss said in answer to my question why the film **The Negro Soldier** had been made. "It's time America knows the Negroes did their share, that one out of ten was a colored soldier." Moss spoke without bitterness, matter-of-factly. "Whether deliberately or unconsciously, cameramen have overlooked the Negro in this war."

"But weren't Negroes in separate units?" I asked.

"Yes, they were. Unfortunately. But in landing, for instance, the beaches looked like Harlem thrown in with the Broadway crowd. It's hard to understand how cameramen managed to shoot around them."

NOT AN ACTOR

Those who have seen the movie "The Negro Soldier" are familiar with Carlton Moss. He is the preacher-narrator in the picture and author of the script. He never meant to be an actor, though. When he took the minister's part, he just pitched in, reading his lines off very simply. "You couldn't call it acting, really." He smiled that half-shy smile of his.

Born in New Jersey in 1909, Moss grew up in and around New York. He always wanted to be a writer and landed his first writing job while still in school. One day, listening to a radio serial, he thought, "Why, I can write that kind of stuff myself," and promptly he sat down and wrote a story, provocatively titled "Careless Love." He then called up NBC and asked whether they were interested to see the script. They were; and they bought it right off the bat, and commissioned him to write twelve more. Sun. 6-2-46

On the strength of this first success, Moss became a full-fledged writer when he got out of school and could devote his full time to the job. He dramatized case histories of delinquent children for Y.M.C.A. and did series of playlets for major networks in New York. During the depression he joined the Federal Theater, wrote and produced skits and plays, among which his "Prelude to Swing," performed in Philadelphia, became the best known.

At the outbreak of the war, Moss was assigned to Col. Capra's Signal Corps unit.

FROM LIFE

When the War Department decided to make a picture on the Negroes' contribution to the war effort, Capra assigned Carlton Moss to write the script and gather life material at camps.

Moss his completed another picture, a sequel to "The Negro Soldier," titled "Teamwork."

To collect material for this film, which covers the battle of Europe and the Negroes' contribution, Moss, together with a camera crew, went to England, Italy, France and Germany, accompanying troops from the beaches of Normandy into the Rhineland.

"What was the Negro's reaction when they found you were recording their doings for a second film?" I asked.

"They were enormously gratified," Moss said. "They feel neglected and the problem burns in them like a flame . . . they're conscious of it from morning to night . . . 'What have we done to them?' they keep asking." He stopped, as if searching his mind for an answer. "The mixed units were the best thing that ever happened," he went on. "Men learned to appreciate one-another. They became buddies, pals and prejudice faded out of existence."

"Men who could not read or write have been sent to school and educated. They have developed skills and special talents. Men who never read a book have been nourished on the Four Freedoms. Men who never left their farms have been sent to Italy, France, Belgium, England.

SOMETHING NEW

"And there they experienced something that impressed them more than anything they ever learned before; that it wasn't natural for the white men to dislike the Negro. Sun. 6-2-46

"People stormed his jeep and embraced him as they did the white American liberator. They welcomed him into their homes, treated him with respect and friendliness. In many cases they even preferred him to the white GI, who had a tendency to brag about his car, and radio, and ice box with electric lights inside. The Negro had little to brag about in speaking of his home. He gratefully accepted the foreign friendship which did more to mend his soul than a thousand sermons heard in church."

"And what has happened to him since he has come back?" I asked.

"It hasn't been easy for the Negro." Moss looked at me gravely. "After fighting fascism abroad, he has returned to housing restrictions, an FEPC filibuster, and signs reading: 'We cater to white people only.'" He paused. His worried expression disappeared. And yet there is faith." He slowly quoted a line from his "Negro Soldier": "The tree of liberty has borne rich fruit. It's a mighty tree with roots deep in the ground of America!" Sun. 6-2-46

Anna Magnani portrays the anti-fascist heroine Pina in the brilliant Italian film **Open City** now in its fourth month at the World Theatre.

Ten Million Fans, 600 Houses Lucrative Outlet

By IZZY, New York Correspondent

NEW YORK—Businessmen interested in pointing out the advantages of Negro merchandising have been quick to point out the rapid strides made in the sale of all-colored motion pictures as an example of the tremendous amount of money to be made catering to the purses of Sepiamericans. From an industry which started out as little more than a two-bit proposition about ten years ago, the production of colored motion pictures has grown into a million-dollar business.

The tremendous jump in business at least as right as the past three years, encouraging more and more producers to venture into this field where most money angels have feared to tread. Currently there are six established companies and any number of "fly-by-nighters." The six "big name" producers already have twenty-five flickers ready for showing, and if previous earnings can be counted, will probably gross anywhere from $40,000 to $60,000 a piece on them.

WAR HELPED

During the war there was an unprecedented demand for these celluloid strips in sepia, with the houses across the country which show nothing but pictures being responsible for little more than 10 per cent of this. But there was a new factor which accounted for the sharp increase in sales. The "lily-white" houses in the South in many instances couldn't stand the idea of the high box-office receipts they were losing, due to their inability to cash in on defense-pay-swollen colored pocket-books, and consequently decided to do something about it.

By RUDOLPH DUNBAR, Foreign Correspondent

PARIS—"Men of Two Worlds," a Negro film which has just had its premiere in London, is by far the most ambitious and the most far-sighted policy the British Colonial Office has ever undertaken. The writer of these lines can testify without reservation because the script was originally written for me and myself. All the tribes agree but one, through some turn of faith, I was which is under the domination of a witch doctor.

The sepia picture producers not cast for the leading role. But such is life, with its strange injustices. At the time of the U-boat terror, the film unit braved the perilous journey to Africa by air, railroad and river. The unit encountered a considerable amount of hardship and several times their equipment was lost by enemy action.

The main theme of the film pertains to the battle of science against superstition—the modern doctor versus the African witch doctor. The cast consists of many of the British actors who are in the forefront in England, including Robert Adams and Orlando Martins.

The shooting of the film, which took three years, was done in England and East and West Africa. The film is produced by Thorold Dickinson and it is stimulating and enormously important.

Quoting the London Telegraph, it said: "The film might have been a landmark in the history of the screen." The story of the film is a simple one. Robert Adams of Tanganyika, who made a reputation as an outstanding pianist in London, was asked to go back to his own land and teach. He returns to find his country devastated.

The Government has decided to move the inhabitants of the infested forest land to a new settle-

FILM ON AFRICA SHOWS STRUGGLE TO EXIST

Pittsburgh Courier
Sat. 6-3-46

Best Seller Brings $150,000

Foxes of Harrow

By [illegible]

HOLLYWOOD — Sale of Frank [illegible]'s best seller, "Foxes of Harrow" to 20th Century-Fox Studio for a reported price of $150,000 was confirmed by The Courier's Hollywood Bureau last week. The deal was completed recently in New York according to Harry Brand, Fox Publicity Chief. He said the producer had yet been assigned to do something about it.

New Company Invades Negro Films

The Tribune

That the production and distribution of all-Negro motion pictures has gone into the "big money" bracket is seen this week with the incorporation at Albany of Herald Pictures, Inc., whose announced purpose is the production and release of twelve feature pictures at the rate of one each month.

Heretofore, over 600 theatres throughout the country, catering to Negro audiences, were forced to depend upon spasmodic independent production and indifferent distribution in relation to the presentation of pictures featuring an all-Negro cast. Washington, D.C.

But the industry has outgrown the topsy-turvy idea, made famous by Octavius Roy Cohen, featuring Slappy and Forian in the Saturday Evening Post. Sat. 8-24-46

In addition to being able to contract for twelve programs, it is now possible for an exhibitor to book and advertise a complete all-Negro show months in advance, naming stars and titles.

$50 000 Raised

The Herald company, through its president, Jack Goldberg, a pioneer in this field and a booking executive of Loew's theatre circuit, announces that production values on the new pictures will be raised to a $50,000 negative cost.

This is almost three times greater than has been spent on such type of pictures in the past.

The first feature, "Boy! What A Girl!!!!", is scheduled to go into production on September 16 at the Fox Movietone Studios in New York City, under direction of Arthur Leonard.

Mr. Leonard, prior to his entrance in the Navy spent seven years with Vitagraph directing shorts, his last picture staring Mrs. Eleanore Roosevelt in the Hobby Lobby series for Columbia Pictures.

John Gluskin, manager and director of orchestras (including Gene Krupa), is a production executive in charge of casting. J. M. Lehrfeld, investment adviser, is secretary and treasurer of the new corporation.

In "shooting" their initial picture at the Fox Studios, the company will go on record as having the first all-Negro independent production to be made in one of the larger studios, using Western Electric sound.

New Offices

The organization is opening distributing and booking offices in Chicago, Atlanta, Dallas and Los Angeles in addition to their home offices in New York City.

A building has been obtained in Harlem which will be converted into a motion picture studio, but cannot be made ready for occupancy until after the first of the year. When completed it will be the only studio in the world built expressly for the production of all-Negro motion pictures.

According to Mr. Goldberg, theatres showing Negro pictures have increased over 20 per cent in number since the war, with sales in foreign fields having jumped 300 per cent. The advent of 16mm projection has also increased the subsequent income of Negro films, he said.

Screen Actors Guild

SCREEN ACTORS GUILD TO FIGHT BIAS AGAINST NEGRO IN MOVIES

The Courier Pittsburgh, Pa. Sat. 9-28-46

HOLLYWOOD—A resolution "to oppcse discrimination against Negroes in the motion picture industry" was adopted Sunday, Sept. 15, by the Screen Actors Guild at a general membership meeting held at the Academy Award Theatre, 9038 Melrose Avenue.

The SAG went a step further in the resolution and proposed that "a special committee be set up at once to implement this policy and to meet with rpresentatives of the Screen Writers' Guild and the Screen Dirctors' Guild and the Motion Picture Producers Association in order to establish in the industry a policy of presenting Negro characters on the screen in the true relation they bear to American life."

One of ten proposed by members of the guild, this resolution, the fourth, was authored by Actress Betsy Blair and others. Following its reading, character actor Jesse Graves moved for its acceptance, and it was passed unanimously.

The resolution in full follows:

"Whereas, Negro actors have a long and honorable history in the American theatre and in the motion picture industry and played an important part in the formation of our Guild, and

"Whereas, unemployed among our Negro Guild members has reached a point more alarming than at any time in Guild history, and

"Whereas, Negro parts are being omitted from a great many screen plays and are, in many cases, actually being cuot out of books and plays when adapted to the screen, and

"Whereas, in several instances producers have even gone to the length of using white actors in Negro roles,

"Now, therefore, be it resolved: that the Screen Actors Guild use all its power to oppose discrimination against Negroes in the motion picture industry, and

"Be it further resolved, that a special committee be set up at once to implement this policy and to meet with representatives of the Screen Writers' Guild and the Screen Directors' Guild and the Motion Picture Producers Association in order to establish in the industry a policy of presenting Negro characters on the screen in the true relation they bear to American life."

A branch of the Associated Actors and Artists of America, the SAG is affiliated with the American Federation of Labor. George Murphy is its president.

Among SAG directors are Louise Beaver sand Rex Ingram. The former was present at the general membership meeting last week and occupied a place on the rostrum

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Sepia Productions

LEVETTE GETS NEW POST

The Afro-American

HOLLYWOOD (ANP)—Harry Levette, Associated Press correspondent, has been made publicity director of Sepia Productions, Baltimore, Md.

The new company, which is headed by Eddie Green, plans a series of all-colored moving pictures. Sat. 7-6-46

'Uncle Remus' And Supporting Cast Is Most Talked Of Picture Since "Gone With The Wind"

Defender

Chicago, Ill. Sat. 12-14-46

The most discussed picture since "Gone With The Wind" is Walt Disney's real life-character combination film "Song of the South," starring James Baskett and Ruth Warwick. While admitting fine performance by the two lead stars, shown here, and others in the cast critics of both races claim the tale-teller story based on writings by Joel Chandler Harris glorifies slavery and holds the Negro up for ridicule. The pix, originally titled "Uncle Remus" was premiered as "Song of the South" to pacify the South. Baskett was not invited to the premiere, presented last month in Atlanta, Ga., and his name was eliminated from the screen's cast and lineup. Another spectacular performance is turned in by little Glenn Leedy who plays the role of Bobby Driscoll's

companion. Here he and Bobbit are shown in a closeup with Ruth Warwick who is cast as the Driscoll boy's mother. Theme of the picture is the story telling of "Uncle Remus" shown here relating fairy tales to the young stars in the picture. Left to right they are: Liana Patten, Glenn Leedy and Bobby Driscoll. Walt Disney calls this young group "My Sweetheart team." Most of the heat from critics is leveled at the characterization of Hattie McDaniel and James Baskett, above, "Mammy" and tale-teller, respectively, in the picture. Both actors turn in fine performances but it is what they have to work with and the manner in which they are presented that has caused Harlem and Chicago's Southside to scream "terrible." Sat. 12-14-46

"Song of the South" (Uncle Remus)

The Afro-American Baltimore, Md.
Sat. 12-28-46

Charles Dickens pictures the horrors of the slave system by quoting from advertisements run in the newspapers during that time. Many slaves were branded, had whip scars, and had their eyes poked out.

Song of the South

The Afro-American Baltimore, Md. Sat. 12-28-46

Is Walt Disneys Picture of Slavery Accurate?

Charles Dickens a good reporter about the year 1830, said what he saw of it made him sick.

By JOHN JASPER

"Song of the South," Walt Disney's new picture glorifying Uncle Remus, slavery and the old South, was previewed in Washington last week, and the general comment was sour.

The scenery is great.

Love theme great.

Acting good.

But, it's the same old story of a colored man appearing in the role of ignorance and servitude.

That is Mrs. Velma J. Williams, noted member of the District of Columbia Board of Education, talking.

The Rev. Dr. Charles Briggs said the show was too much "Uncle Tom" for him. The Rev. R. M. Williams, beloved pastor of Asbury Methodist Church, said he recommended the film not be shown in Washington or any place else.

The NAACP in an official statement sent out from New York said that Disney, in an effort not to offend the South, helps to perpetrate a dangerously glorified picture of slavery. It adds this:

Facts Distorted

"Making use of the beautiful Uncle Remus folklore, 'Song of the South' unfortunately gives the impression of an idyllic master-slave-relationship which is a distortion of the facts."

What are the facts?

For them we can turn to Charles Dickens, great English author who wrote "A Christmas Carol," "David Copperfield," "The Pickwick Papers," "A Tale of Two Cities," and "Oliver Twist."

Dickens visited the United States in 1830 and what he saw of slavery made him sick. He wrote it all down in what he called his "American Notes."

Dickens, in his travels through the U.S. during the slavery days of 116 years ago, collected newspapers. Now listen to Dickens's own words:

[EDITOR'S NOTE: From Charles Dickens's "American Notes," about year, 1830.]

The following are a few specimens of the advertisements in the public papers. It is only four years since the oldest among them appeared; and others of the same nature continue to be published every day, in shoals.

"Ran away, a black woman, Betsy. Had an iron bar on her right leg."

"Ran away, Negress Caroline. Had on a collar with one prong turned down."

"Ran away, the Negro Manuel. Much marked with irons."

"Ran away, the Negress Fanny. Had on an iron band about her neck."

Dog Collar on Neck

"Ran away, a Negro boy about 12 years old. Had round his neck a chain dog-collar with 'De Lampert' engraved on it."

"Ran away, the Negro Hown. Has a ring of iron on his left foot. Also Grise, his wife, having a ring and chain on the left leg."

"Ran away, a Negro boy named James. Said boy was ironed when he left me."

Above is a scene from Walt Disney's "Song of the South" showing Uncle Remus (James Baskett) and Tempy (Hattie McDaniels). "Song of the South" unfortunately gives the impression of an idyllic master-slave relationship which is a distortion of the facts," said the New York NAACP.

"Committed to jail, a man who calls his name John. He has a clog of iron on his right foot which will weigh four or five pounds."

"Detained at the police jail, the Negro wench, Myra. Has several marks of LASHING, and has irons on her feet."

"Ran away, a Negro woman and two children. A few days before she went off, I burned her with a hot iron on the left side of her face. I tried to make the letter M."

"Ran away, a Negro man named Henry; his left eye out, some scars from a dirk on and under his left arm, and much scarred with whip."

"One hundred dollars reward, for a Negro fellow, Pompey, 40 years old. He is branded on the left jaw."

"Committed to jail, a Negro man. Has no toes on the left foot."

"Ran away, a Negro woman named Rachel. Has lost all her toes except the large one."

Shot in Hand

"Ran away, Sam. He was shot a short time since through the hand, and has several shots in his left arm and side."

"Twenty-five dollars reward for my man Issac. He has a scar on his fore head, caused by a blow; and on his back, made by a shot from a pistol."

"Ran away, my Negro man Jim. He has a small scar over his eye, a good many teeth missing, the letter A is branded on her cheek and forehead."

"Ran away, Negro Ben. Has a scar on his right hand; his thumb and fore finger being injured by being shot last fall. A part of the bone came out. He has also one or two large scars on his back and hips."

"Detained at the jail a mulatto named Tom. Has a scar on the right cheek, and appears to have been burned with powder on the face."

Knife Scar

"Ran away, a Negro man named Ned. Three of his fingers are drawn into the palm of his hand by a cut. Has a scar on the back of his neck, nearly half round, done by a knife.

"Was committed to jail, a Negro man. Says his name is Josiah. His back very scarred by the whip; and branded on the thigh and hips in three of four places, thus (J.M.). The rim of his right ear has been bit or cut off."

"Fifty dollars reward, for my fellow Edward. He has a scar on the corner of his mouth, two cuts on and under his arm, and the letter E on his arm."

"Ran away, Negro boy Ellie. Has a scar on one of his arms from the bite of a dog."

"Ran away from the plantation of James Surgette, the following Negroes: Randal, has one ear cropped; Bob, has lost one eye; Kentucky Tom, has one jaw broken."

"Ran away, Anthony. One of his ears cut off, and his left hand cut off with an axe."

"Fifty dollars reward for the Negro, Jim Blake. Has a piece cut out of each ear, and the middle finger of the left hand cut off at the second joint."

"Ran away, a Negro woman named Maria. Has a scar on one side of her cheek, but a cut. Some scars on her back."

"Ran away, the mulatto wench Mary. Has cut on the left arm, a scar on the left shoulder, and two upper teeth missing."

Ear Bit Off

"Ran away my Negro man, Levi. His left hand has been burned, and I think the end of his forefinger is off."

"Taken up, a Negro man. Is very much scarred about the face and body, and has the left ear bit off."

"Ran away, a Negro man, named WASHINGTON Has lost a part of his middle finger, and the end of his little finger."

Has holes in his ears, a scar on the right side of his forehead, has been shot in the hind parts of his legs, and is marked on the back with the whip."

"Twenty-five dollars reward for my man John. He has a scar on his right hand, has been shot with shot in his thigh. The shot entered on the outside, half way between the hip and knee joints."

"Ran away, my mulatto woman, Judy. She has had her right arm broke."

"Brought to jail, a Negro man John. Left ear is bit off."

"Twenty-five dollars reward for cropped."

"Ran away, my man Fountain.

I should say, perhaps, in explanation of this latter piece

the Negro slave Sally. Walks as though cripple in the back."

Broken Legs

"Ran away, Joe Dennis. Has a small notch in one of his ears."

"Ran away, Negro boy, Jack. Has a small crop out of his left ear."

"Ran away, a Negro man, named Ivory. Has a small piece cut out of the top of each ear."

SUBJECT OF EARS

While upon the subject of ears, I may observe that a distinguished abolitionist in New York once received a Negro's ear, which had been cut off close to the head, in a general post-letter. It was forwarded by the free and independent gentleman who had caused it to be amputated, with a polite request that he would place the specimen in his "collection."—DICKENS.

I could enlarge this catalogue with broken arms, and broken legs, and gashed flesh, and missing teeth, and lacerated backs, and bites of dogs, and brands of red hot irons innumerable; but as my readers will be sufficiently sickened and repelled already, I will turn to another branch of the subject. Sat. 12-28-46

These advertisements, of which a similar collection might be made for every year, and month, and week, and day; are coolly read in families as things of course, and as a part of the current news and small-talk.

DISNEY PIC UNDER FIRE BY GROUP

The Courier Pittsburgh, Pa.

Sat. 12-7-46

NEW YORK—Continued controversy over the new Walt Disney production "Song of the South," touched off when Time Magazine and other influential publications presented varying reviews, seemed certain as liberal individuals and organizations requested an expression of opinion from Walter White, NAACP executive secretary, who has long been actively interested in influencing Hollywood away from the usual hackneyed sterotypes.

Mr. White stated, "The National Association for the Aavancement of Colored People recognizes in 'Song of the South' remarkable artistic merit in the music and in the combination of living actors and the cartoon technique. It regrets, however, that in an effort not to offend the South, the production helps to perpetuate a dangerously glorified picture of slavery. Making use of the beautiful Uncle Remus folklore, 'Song of the South' unfortunately gives the impression of an idyllic master-slave relationship which is a distortion of the facts."

Even before the picture went into production several well-known Negro actors turned down the role of Uncle Remus. The revival of the slavery period in movies and on the stage always has been offensive to Negroes, especially in view of the fact that they still are being discriminated against and enjoy only a second-rate citizenship. Most Negroes feel that several elements of the American population prefer to see Negroes in menial, head scratching and undignified roles.

It is believed that until Negroes are given a full share of democracy and color is no longer an issue, any plays, books or movies with backgrounds such as "Song of the South," are adverse to better racial relationships and perpetuates the "white supremacy" theory.

Disney Show Defender Takes Negro Back A Step

Chicago, Ill. Sat. 11-30-46

(Defender New York Bureau)

NEW YORK—Interested organizations and the Negro press were perhaps a little divided last week with their respective reactions to Walt Disney's latest production, "Song Of The South," but as a whole, at the conclusion of the preview showing, they considered the real-life cartoon a backward step in representation of the Negro.

The National Association for the Advancement of Colored People's declaration on it, to be issued next week, was expected to score the producer principally for the use of dialect. The film confused many of its spectators at the special preview showing as it is a skillful blending of delightful music and cartooning with a stereotype of the ancient southern pre-Civil War Negro complete with handkerchief and "yassas."

Uncle Remus

In the leading role of Uncle Remus, the star of the picture, although Disney has not given him stellar billing, is James Basquett, who tells of the famous folk-tales of Joel Chandler Harris which the cartoon sequences animate. Eager listeners to the Remus stories are three small children—a Negro and white boy, and a little white girl.

In the main the relationship between the children is good. They romp and play together except on one occasion, when the white boy has a party which the Negro child cannot attend. Remus saves the white child's life in a sequence full to overflowing of pathos, and moreover is the main influence in his life while he is separated from his father. Occasionally, when he is with the children of "Song Of The South," the character of Remus is portrayed with a dim feeling of his essential manhood.

Uncle Tom

But when the southern white adults come back into the film, Remus again becomes an ineffectual "Uncle Tom."

Disney would have run much less risk of offending Negroes had he refrained from weaving in as much story continuity as he had, and left "Song of the South" a picture of the three children and Remus. His instinct in reviving the wise and humorous tales was good—no one can object violently to folk lore as such.

But in the absence of the realistic portrayal by Hollywood of any Negroes, Disney's hybrid folklore and semi-realistic social production was a real mistake. As long as Hollywood refuses to portray modern Negroes truthfully, flights into the servile past, no matter how sincere, will always be resented.

"Song of South" Film Called White Supremacy Propaganda

The Afro-American Baltimore, Md.

By RICHARD B. DIER

NEW YORK — Senator Bilbo and Co. are going to love Walt Disney's initial venture into race relations, "Song of the South."

This animated film is as vicious a piece of propaganda for white supremacy as Hollywood has ever produced. Sat. 11-30-46

I've just returned from witnessing a special preview to which I was invited by Disney's press agents, and I state simply and clearly that I'm thoroughly disgusted with it.

Disney's greatest mistake is that he didn't call his brain-child "Song of the Decadent South."

Far from bringing a new spirit of tolerance and understanding between the races, "Song of the South" stresses throughout its 95-minutes' running time that whites and colored can live in harmony. . . . .provided the latter humble themselves, speak softly and with hats in hands, accept servility and poverty with gentle and happy resign, obey their masters' bidding and treat them like Gods.

This mode of life for millions of colored Americans living below the Mason-Dixon line naturally appeals to white Southerners; and undoubltedly, better race relations would result should colored turn back the clock and live again in the unglorious 19th century. That is the reason why 5,000 whites cheered the premiere of the film in Atlanta, Nov. 12.

That was why Mayor William B. Hartsfield of Altanta arose and told the audience that James Baskett, who portrays the role of Uncle Remus, should get the Academy Award for his fine acting.

What the venerable mayor meant to say was that no film character ever created compares with Uncle Remus in his interpretation of a role that is humiliating and degrading to the race.

Needless to say, although every actor in the film was present at the Atlanta premiere, Baskett was not invited. You can chalk that up to "intolerance and better understanding."

Cartoonist in the Know

The word, "tolerance," an abhorrent one in any language, is clearly defined here by Disney. It means toleration of an evil way of existence from which we are fighting to get away. It means tolerance of white supremacy. Surely, the famed cartoonist knew this as he worked on his production.

"Song of the South" tells of the fabulous Uncle Remus and his tales of Brers Rabbit, Fox and Bear. It is a musical drama which combines the action of a complete living cast with cartoon animation in characteristic Disney fashion.

The human drama tells of a lonely and frightened son of a white Atlanta newspaper editor of the 1890's who has been left with his mother at her ancestral home during a family rift. Bewildered by the estrangement of his parents, he decides to run away.

Steals Leading Role

Now, shrewd old Uncle Remus decides to take a hand. Through canny recital of his humorous, exciting tales of the little creatures, he manages to straighten out the boy and avert a family tragedy.

To Baskett's credit, it can be said that he underplays his part so effectively that he steals the picture whenever he's around. Featured in the cast are Hattie McDaniel and Glenn Leedy. A boy of nine, Glenn is outstanding as the colored companion of the runaway boy and a fellow listener to the tales of Uncle Remus. This is his first screen appearance.

Uncle Remus is pushed around by his white mistress throughout the length of the film because she objects to his telling his tales to her young son.

Show Servile Attitude

At one time, she forbids him to see the boy; and this hurts him so that he, himself, decides to leave the home he has lived in for many years. This, despite the fact that there are dozens of other colored boys around who lend a willing ear to his fantastic stories.

For some understandable reason, old Uncle Remus is attracted to the white boy right from the beginning. Perhaps, this is because of servility of colored to white.

Only at the end of the picture, when the boy lies deathly wounded in the big, white plantation after he has been gored by a bull and repeatedly calls for his friend, Uncle Remus, is Remus allowed to enter the mansion and speak to him.

Typical Hollywood Scene

As a result, the boy recovers swiftly. Meanwhile, outside the house, there is the typical Hollywood scene of scores of colored servants on bended knee, praying for the poor, white lad.

In one scene, particularly, the bid for white supremacy is plainly recognizable. As the colored and white boys play with a frog in the latter's bedroom, his mother enters and says, "Good morning" to her son. She throws nary a glance at the other boy and acts as if he isn't around at all.

Immediately, young Glenn rushes out of the room. . .as if he had committed a crime by being found together in the same room with his white companion.

Although the two boys are of the same age, Glenn is repeatedly told to keep an eye on his white friend to see that he doesn't get into trouble. . . .otherwise he'll get a whipping. 11-30-46

Master-to-Servant Talk

There's the usual master-to-servant talk, with the white mistress calling Uncle Remus "an old rascal," whenever the occasion arises.

"Song of the South" is having its premiere in New York at the RKO Palace Theatre. Thus far, its only other showing has been at Atlanta, setting of the fabulous story.

Soon, it will be seen at thousands of movie theatres throughout the country.

My best opinion of this latest product of Walt Disney's, which took two years to make is. . . . . "South. . . . .take it away"!

Uninvited

PREMIERE OF Walt Disney's new picture, "Song of the South," was not held in Hollywood or Radio City but in Atlanta, Ga. All of Atlanta society turned out to the Paramount, the largest theater for this event.

Now the picture has several live person stars in addition to the usual cartoon characters. All of these stars were invited to the premiere in person. That is, all of them except the principal star himself, colored James Baskett, who plays the unenviable role of Uncle Remus, the kindly old Uncle-tom-like teller of tales. He was not invited.

Defender Chicago, Ill. Sat. 12-14-46

D. C. Theatre-Goers Hot and Cold in Opinions Over "Song of South"

The Afro-American Baltimore, Md.
Sat. 12-14-46

WASHINGTON

"Songs of the South," the new Walt Disney picture previewed at the Lincoln Theatre here recently, drew varying comments as to its worth and as to whether or not it should be played in Washington movie houses.

Persons invited to see the show represented the press, the church, the school, and civic organizations. Their comments were:

Pastor not to Object

The Rev. E. L. Harrison, pastor, Shiloh Baptist Church: "I only saw the latter part of the movie but, even though it took us back to the Uncle Tom days, I hink it had a good moral. I can see no reason why it should not be shown to the Washington public."

John H. Murphy 3rd, newspaperman, 1904 Savannah Pl., S.E.: "the story itself was rather slow, and to a sensitive minded person it might be objectionable because it so vividly brought back the "Mammy" days that we are aso eager to forget. I thought the characterizations in he story were very good and entertaining."

Mrs. William L. Hansberry, 130. Hamlin St., N.E.:

"I think this picture is a definite improvement over some of the others such as 'Imitation of Life' and 'Gone With the Wind' where colored people have been portrayed as 'Toms,' but all should be eliminated and colored people put in more constructive roles."

Rev. Williams Dissents

"I don't approve at all of 'Song of the South,'" said the Rev. R. M. Williams, pastor, Asbury Methodist Church.

"This picture is so reminiscent of the old South. I definitely would not recommend that it be shown in Washington."

Too Much "Uncle Tom"

"My opinion is negative," stated the Rev. Mr. Charles Briggs, 929 48th St., N.E., who added "it is too much 'Uncle Tom' for me. I certainly would not recommend the picture being played in Washington or any place else."

James Nabritt, secretary, Howard University, said: "Song of the South" portrayed a particular period in American life. As such, it was a good picture. The role in which the colored man was cast was well portrayed. My objection is not of the picture itself but to the role which colored people are always cast. Otherwise, I think it a good movie and see no reason why it should not be shown here."

Same Old Story

Mrs. Velma J. Williams, Board of Education, said:

"There is much in "Song of the South" that is commendable. The scenery is, beautiful, the theme (love), great, and the acting, good, but even in Disney's picturization of the Uncle Remus fairy tale, it's the same story, the colored man appearing in the role of ignorance and servitude. I question the usefulness of perpetuating old southern traditions through the medium of the movies."

12-14-46

BILLY ROSE
The Constitution
Atlanta, Ga.

What Is Wrong, Walt?

Dear Walt:

What's got into you lately?

Last night I saw your latest movie, "Song of the South." For a fellow with your talents, I thought it was a bum job. Except for an occasional flash of the old Disney, it might have come off the old Biograph lot at Fort Lee, N. J.

As a charter member of the Donald Duck for President Club, I think I have a right to beef. I've been one of your cheer leaders ever since Mickey Mouse was a black-and-white drawing, with your own voice on the sound track. After "Snow White and the Seven Dwarfs," I rated you one-two with Santa Claus.

Unc' Remus Scene in 'Song of South'

The Afro-American Baltimore, Md.

Sat. 12-14-46

Pictured above is a sequence from Walt Disney's "Song of the South," a film combining cartoons and life. It's the story of a pitiful little boy (Bobby Driscoll), living on a plantation in the ol' South, distressed because his parents can't seem to get along, so he finds solace and comfort in Unc' Remus (James Baskett), a teller of tales, and a little po-white girl (Luana Patten), who owns a puppy that her brothers aim to drown. The film has been attacked on the ground that it is helping to perpetuate the impression of "an idyllic master-slave relationship" in the South, but praised for its musical and photographic qualities.

Tues. 12-17-46

Mr. Walt Disney,
Disney Studios,
Burbank, Calif.
Dear Walt:

What's got into you lately?

Last night I saw your latest movie, "Song of the South." For a fellow with your talents, I thought it was a bum job. Except for an occasional flash of the old Disney, it might have come off the old Biograph lot at Fort Lee, N. J.

As a charter member of the Donald Duck for President Club, I think I have a right to beef. I've been one of your cheer leaders ever since Mickey Mouse was a black-and-white drawing, with your own voice on the sound track. After "Snow White and the Seven Dwarfs," I rated you one-two with Santa Claus.

WHEN I GOT HOME after seeing "Song of the South," I tried to figure out what had happened to you. You started some years ago with an inkwell and a head full of fire. Your stuff caught on and you made money. Then some banking chap must have come around and sung you the Song of Big Business—big studio, big staff, big desk, lots of telephones. You stopped being Walt Disney, and became Walt Disney, Inc. Soon a flock of junior geniuses were turning out fantasy on the assembly line. I remember reading something about your having labor troubles with these robot Rembrandts. I don't know who was right, but I'll bet the squabble took some of the fun out of it for you.

IN "THREE CABALLEROS" you had my boy Donald Duck ogling some live bathing beauties. Using this little hunk of dream stuff to get a cheap sex laugh was hitting below the national belt. It was like showing Snow White doing a strip tease.

I left the theater after "Make Mine Music" as I used to leave the Yankee Stadium when the Babe struck out. But I wasn't mad at you. I know creative guys like to experiment. I figured you were just fooling around with a new art form, that you'd realize it wasn't very good, and that the next time at bat you'd be your old sweet self again.

AND NOW WE COME to the rough part of this piece—"Song of the South." Take it from an old admirer, this "Uncle Tom" musical hasn't got it. Furthermore, we didn't like the way the picture was premiered in Atlanta. We felt embarrassed for you when we read that the colored actor who played "Uncle Remus" wasn't permitted to attend the gala opening.

In the world of fantasy, no one is good enough to carry your drawing pencil. When it comes to handling humans, I'm afraid you have plenty to learn.

Truly,

SPEAKING OF the pencil, have you been using yours much lately, or has your drawing been limited to doodling on a pad at Big Brain conferences? The screen credits on "Song of the South" read like a chunk of the Beverly Hills phone book. To make a sorry pun, too many schnooks spoil the broth.

When Hollywood explodes a four-million-dollar stench bomb, I shrug and just don't go. I doubt whether I'd lose much sleep if a good chunk of Movieville were to slide into the Pacific. But Disney is something else again. You know, chum, you're not just another movie producer. You're the guy we brag about. When foreigners sneer and say we have created nothing fine, we smack them over the head with Mickey Mouse. You're part of our national culture, and when you waste your gifts on a bedraggled magnolia like "Song of the South," it's like Shakespeare writing for Red Skelton.

12-17-46

Billy Rose

THE SCREEN

The Times
New York, N.Y.

'Song of the South,' Disney Film Combining Cartoons and Life Opens at Palace—Abbott and Costello at Loew's Criterion

Thurs. 11-28-46

By BOSLEY CROWTHER

SONG OF THE SOUTH, screen play by Dalton Reymond, Morton Grant and Maurice Rapf from an original story by Dalton Reymond; animated episodes based on the "Uncle Remus" stories of Joel Chandler Harris. A Walt Disney production, released by RKO Radio. At the Palace.

Uncle Remus	James Baskett
Johnny	Bobby Driscoll
Sally	Ruth Warwick
Ginny	Luana Patten
Aunt Tempy	Hattie McDaniel
Grandmother	Lucile Watson
Toby	Glenn Leedy
	George Nokes
	Gene Holland

More and more, Walt Disney's craftsmen have been loading their feature films with so-called "live action" in place of their animated whimsies of the past, and by just those proportions has the magic of these Disney films decreased. Now in the latest Disney feature, "Song of the South," which came to the Palace yesterday, the ratio of "live" to cartoon action is approximately two to one—and that is approximately the ratio of its drab. It is the story of a little boy, living on a plantation in the ol' South, whose parents are austerely embroiled in distress because they do not actually have. Seen by themselves, they would likely be just moderately good Disney shorts, cleverly conceived and animated in an amusingly rambunctious mood. For they are simply cartoon picturizations of familiar Joel Chandler Harris fables is downright embowered three nice romance in which the story of a pitiful little Disney cartoon versions of Uncle Remus finds solace and comfort in an old Negro, Uncle Remus, a teller of tales, and a little po'-white girl who owns a puppy that her brothers aim to drown.

In contrast to this mawkish romance, the cartoon episodes, when they do intrude, assume refreshing proportions which they probably do not actually have. Seen by themselves, they would likely be just moderately good Disney shorts, cleverly conceived and animated in an amusingly rambunctious mood. For they are simply cartoon picturizations of familiar Joel Chan-

dler Harris tales of Br'er Rabbit's amusing misadventures with the wily Br'er Fox and Br'er Bear. But they come at such moments when the humans have so completely candyfied the screen that they seem sublime salvations, avenues into fresh, song-laden air.

Through no fault of their own, the performers in the predominant "live action" phase must behave like characters in a travesty on the antebellum South. This includes James Baskett as Uncle Remus, Bobby Driscoll as Johnny, the little boy; Ruth Warwick as the latter's foolish mama and Luana Patten as the little po'-white girl. Perhaps if there wasn't so much of them they wouldn't look so bad. But here Mr. Disney has violated the law of diminishing artistic returns. In his move toward economy with "live action," he has moved directly into a perilous trap. If he doesn't beware, a huge Tarbaby will snarl his talents worse than poor Br'er Rabbit's limbs.

James Baskett, in "Song of the South." 11-28-46

Disney's Uncle Remus

Newsweek New York, N.Y.

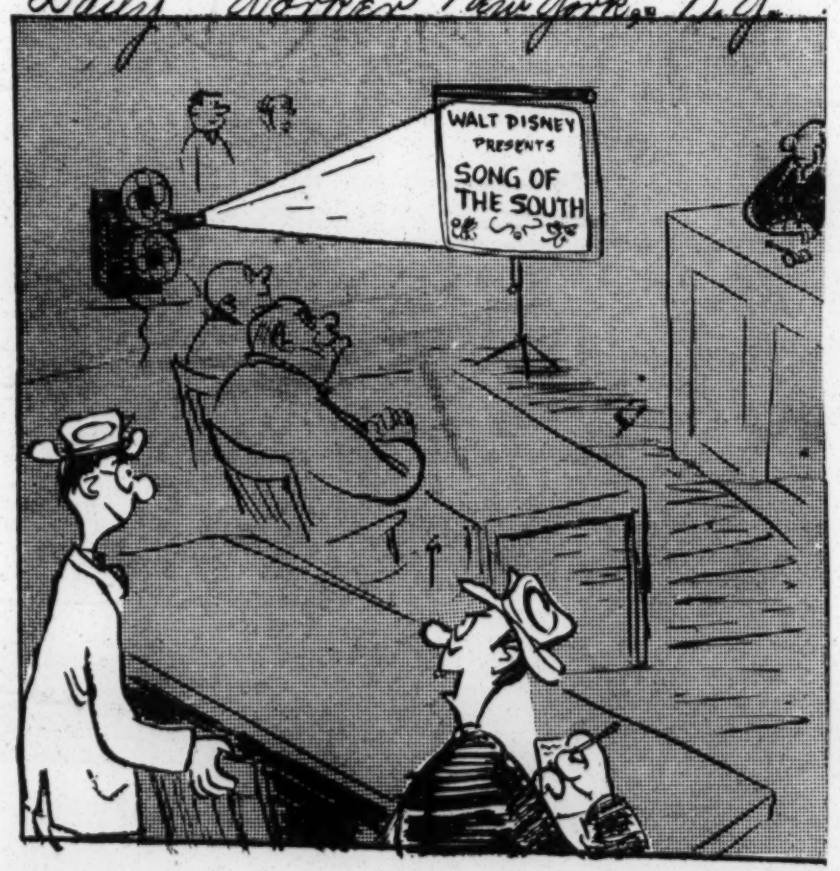
Part of the charm of Walt Disney cartoons has always been the fact that his animals, although caricaturing human traits and foibles, have lived in a world of fantasy where nothing is impossible and where the unexpected often happens. When their mad carryings-on are mixed in with a tritely sentimental story involving flesh-and-blood actors, as they are in "Song of the South," the result is that the cartoons serve only to emphasize the pedestrian qualities of the script and lose a lot of their own freshness by continually returning to earth to let the plot develop. As a production, "Song" is magnificent; as a movie, it is pretty thin fare.

The idea behind it would at first appear to be a good one—the animation of Joel Chandler Harris's "Uncle Remus" stories—but in 95 minutes there are only three cartoon sequences, and about an hour is given over to telling the irritatingly inconsequential story of how little Johnny (Bobby Driscoll), whose parents are annoyed at each other, goes to live on his grandmother's plantation and meets Uncle Remus (James Baskett). The film makes several stabs at pathos, most of which go wide of the mark and instead upset a big jug of sentimentality.

All the live actors are good, and the cartoons are excellent. There just aren't enough of them to carry the story. (SONG OF THE SOUTH. *A Walt Disney production released through RKO. Perce Pearce, cartoon director. Wilfred Jackson, film director. Technicolor.*) Mon. 12-2-46

PESTBROOK WIGLER, ROVING REPORTER

Daily Worker New York, N.Y.



"The defense is introducing it as evidence of the humane treatment of the Negroes in the South." Sat. 12-28-46

Ager

Uncle Remus Says Mother Doesn't Either Know Best

PM New York, N.Y. Thursd 11-28-46 PM Reviews

SONG OF THE SOUTH, a Walt Disney picture at the Palace, with James Baskett, Bobby Driscoll, Ruth Warrick, Luana Patten, Lucille Watson, Hattie McDaniel. Screenplay by Dalton Reymond, Morton Grant, Maurice Rapf, based on the stories by Joel Chandler Harris, photographed by Greg Toland.

Conscientious mothers, searching for suitable movie entertainment for their little children, will certainly have found it in the latest Disney holiday special, *Song of the South*. That is, their little children will regard it as suitable. For what is the reassuring message that this group of animated cartoon Uncle Remus tales, enfolded by a "live action" story about a small boy and Uncle Remus himself, brings to their embattled little hearts? What is the note of good cheer that strikes such a responsive chord in their brave little breasts, that gives them the courage to keep up the good fight? Just this: just these glorious, golden words: Mother Does Not Either Know Best. Hooray!

It seems that the small boy (Bobby Driscoll) has a mother (Ruth Warrick) and this mother, who goes around just as if she were as smart as General Eisenhower telling everybody do this, do that, you can't, you mustn't, that's not good for you, no, no—well, so everybody obeys this mother, so what happens? The small boy has to give his dog back; Uncle Remus runs away; running after him, the small boy gets tossed by a bull; now everybody's standing around singing hymns and crying because the small boy is going to die. If it weren't for everybody obeying this mother, none of this sad part would have happened, that's all. And the only thing that saves the small boy's life is that old Uncle Remus telling the small boy a story anyway after this mother had absolutely forbidden him to.

To mothers trapped with their little children in front of such a lesson, the deeper imprinted on their impressionable little minds by the fact that one of the Br'er Rabbit tales they've just seen teaches them to be alert to the weaknesses in other people's behavior—I suggest that they act as unselfconscious as humanly possible. If by so much as a flicker of an eyelash they indicate they see a "who, me?" possibility on the screen, they're lost.

They could, of course, go see *Song of the South* at night, after the little ones are asleep. But their consciences might hurt them, denying the little angels sight of the wonderfully scampering Disney animals, the chirrupy Disney insects, or the sound of the kindergarten-jingle Disney songs.

But because mothers' work is never done, there's still another problem to *Song of the South* that they must solve. Though James Baskett, who plays Uncle Remus, is the wisest, the most perceptive, the most sympathetic and the most charming person in the story, still he is Uncle Tom. He lives, content, in a shack; he wears clean but tattered clothes; he is very, very humble. Now then: will the little children realize that his rose-colored happiness is fantasy too?

Well, since there's no truth anywhere in *Song of the South*, because little children know nobody talks the way Uncle Remus does, nobody says "critters" who is real—little children will also know this.

—CECELIA AGER

Jimmie Baskett Triumphs In Walt Disney's 'Song Of The South'

Defender Chicago, Ill. Sat. 11-23-46

ATLANTA (ANP) — Walt Disney's "Song of the South" was hailed here last week as bringing a new spirit of tolerance and understanding between the races in America's tense melting pot.

Some 5,000 persons who crowded the Fox theatre for the world premiere Nov. 12 sang the praises of James Baskett, who played the part of Uncle Remus, the character immortalized by the pen of Joel Chandler Harris.

Although the story was laid in a southern plantation, antiquated locale somewhat obnoxious to the aspirations of a people getting away from slavery time settings—Baskett got the glory and recognition as his bearded and utter alike from Negroes and whites who thrilled to the superb performance of Baskett and other stars, together with Disney's animations and virtually rolled into the aisles as Brer Rabbit outsmarted the fox and his partner, Brer Bear.

The film climax brought tears to Atlanta's previewing audience. Mayor William B. Hartsfield, presiding at star presentation, said he disgusted many would be bitterly disappointed if races. However, Baskett failed to get a Motion Picory and recog- nition Academy award for his portrayal of Uncle Remus. His view was first shone on the screen. He took possession was echoed around the South which seems pleased with the picture.

Harris' home- folk tales and told them with such delightfulness to the accompanimations that color forgot momentarily the inference of an outmodel south way of life."

Although the story was laid in knowledge of his not being asked Brer Rabbit and the scheming to life under

1946 "Song of the South" (Uncle Remus)

'Critter Company' To Arrive Today To Kindle Light of Remus Stories

The Constitution Atlanta, Ga. Sun. 11-10-46

By RALPH McGILL

It was said of Joel Chandler Harris that he took the firelight from the hearts of humble slave cabins and lighted the windows of the world with the richness of their color and the gold of their philosophy.

There comes to Atlanta today Walt Disney and his "Critter Company," who have taken that light and added to it a song for your heart and a new laughter for your lips . . . "Song of the South."

Disney and his "Critters" have taken the pictures conjured up by the magic of the printed word and made them live and talk and act. The handiwork will start its world-wide tour after the premiere here Tuesday night.

The light of the Uncle Remus stories had grown dim with the passing of the years. It had not died, but it was burning feebly because new stories, new techniques, new entertainments, have made story reading to children almost a forgotten art.

So, the windows of the world—windows that even Joel Chandler Harris' great genius could not reach, will blaze with the light of that genius and the far reaches and forgotten corners of the world will laugh and grow misty of eye as they see on the screens of their countries, the sassy arrogance of Br'er Rabbit, the frustrated plots of Br'er Fox and his lumbering aid, Br'er Bear.

There come to Atlanta today not merely the Critter Company, but some of the lovely persons who, in this picture, "Song of the South" . . . are the fortunate ones who actually talked and walked with the critters.

Ruth Warrick, who will satisfy even the most exacting Confederate Dames as "Miss Sally," will be on the train from New Orleans with Walt Disney. Already in Atlanta are two of the child stars, Bobby Driscol, "The Little Boy" from the Big House, and Luana Patten, who plays the part of the lovely little girl who just had to be in the picture. Coming also are Cinema Stars Barbara Hale and Bill Williams, who are not in the picture, but who came along to add glamor, if any be needed.

There will be universal regret that James Baskett, the great Negro actor who plays Uncle Remus in so perfect a manner that he seems to have stepped right out from the pages of the book, cannot be present. That regret will be the more when the picture is seen. His performance should make him a very strong contender for Hollywood's Oscar. If they award it for good acting which reaches into the hearts of the audience and leaves them misty-eyed and warm with good will and laughter then they must consider him.

Atlanta, which is an American city, is like other cities in that it is bound by Hollywood's silken cords of glamor and magic.

So, Atlanta just loves premieres. I can tell you some of the things which will enchant those who are captives of Hollywood.

The kleig lights wil send their pencils into the night of Tuesday from the lawn of the Georgian Terrace Hotel. Traffic will be cut off for the time of the Premiere. Procession from that hostelry to the Fox Theater. The usual police will be there—in cordons, of course. They will escort the stars and executives and notables through the dangers of roped-off Peachtree Street to the theater. There will be loudspeakers announcing them. The loudspeakers will speak into amplifiers so that one and all may hear the glittering names.

The Constitution

If you have bought a ticket—and the money wil help needy, handicapped children, so I hope you have bought one—you will be able to join the throng—all in evening dress—including reluctant husbands, who will move into the theater itself.

There the charming, ubiquitous able Mayor Hartsfield, whose city's bonds just sold at a premium, testifying to his good administration, will undoubtedly be there. So will the Vox Pop program announcers, Parks Johnson and Warren Hull.

Atlanta, Ga.

What you will really like best of the pre-picture proceedings, are the men who are the "voices" of the animals.

Adrianna Caselotti, who was the "voice" of Snow White; Clarence Nash, who manages that hysterical, frustrated voice of Donald Duck; Pinto Colvig, the "voice" of Pluto and of Goofy, and others will be there to show you how it is done.

Presented also will be that urbane gentleman, Joel Chandler Harris, Jr., who has a Hollywood personality himself, and, if his physician will permit, Governor-Elect Eugene Talmadge, who are designated as hosts.

Sun.

Joel Chandler Harris, Jr., better known as "Jake," was perhaps the favorite son of his famous father and it is fitting that he should be there.

11-10-46

Also present will be Mrs. Disney; Perc Pearce, Disney's co-producer: Ned E. Depinet, President of RKO; Robert E. Mochrie and Sol Cchwartz, Vice Presidents; Nat Levy, Eastern Sales Manager; Harold Mirisch, film buyer; S. Barrett McCormick, Director of Publicity; Harry Mandel, Publicity Director for RKO Theaters, Inc.

Other Disney officials will include William Levy, World Sales Manager of the Walt Disney Corporation, and Mrs. Levy; Mr. and Mrs. Leo Samuels, and Vern Caldwell, Director of Publicity for Disney Studios.

Atlanta Sees New Technique In Disney's Uncle Remus Film

The Advertiser Montgomery, Ala. Wed. 11-13-46

By C. W. GILMORE

ATLANTA, Nov. 12.—(AP)—The glittering spectacle of a Hollywood premiere thrilled Atlanta movie fans again tonight as critics hailed "Song Of The South" and its unusual combination of live actors and animated characters.

Not since "Gone With The Wind" opened here in 1939 has the city been dazzled by the splendor of an opening night. And like that one Atlantans were were seeing for the first time a new technique in motion picture production.

For as "Gone With The Wind" was the first super-length picture, so "Song Of The South" is the first successful appearance of cartoon figures and live actors at the same time in a film sequence.

Walt Disney's "Song Of The South" is a film version of the stories of Joel Chandler Harris—the stories of Uncle Remus about Tar Baby, Brer Fox and Brer Rabbit.

The premiere brought to the city for personal appearances Walt Disney, who directed the animation, and three of the picture's stars: Actress Ruth Warrick, 10-year-old Bobby Driscoll and seven-year-old Luana Patten.

James Baskett, the photoplay's "Uncle Remus," did not make the trip from Hollywood. He appears as "Gabby" in the Amos and Andy radio show, a Tuesday night program.

For the past week RKO press agents and 40 visiting drama critics have been speculating as to the future of Disney's new technique. The simultaneous appearance of cartoon and actors in "Song Of The South" is the finished result from an experimental production, "Saludos Amigos."

The next cartoon-live feature picture will portray Pecos Bill, a legendary cowboy. Following tonight's premier, Disney will depart for Ireland to begin work on a third picture, "The Little People," about Irish folklore.

Joel Chandler Harris was an Atlanta newspaperwoman when he wrote his Uncle Remus stories. His home, "The Wren's Nest," has been a tourist attraction for many years.

Atlanta Group Likes 'Uncle Remus' Movie

The Constitution Atlanta, Ga.

Celestine Sibley describes Walt Disney's reactions while waiting for four Atlantans to preview his Uncle Remus film. Turn to her column on the opposite editorial page.

Thursday 10-3-46

By PAUL JONES
Constitution Movie Editor

HOLLYWOOD, Oct. 2—Walt Disney has a new hit. It's "Song of the South," the nostalgic, wist- ful stories Joel Chandler Harris told in The Constitution many years ago as the noted artist said.

"First I polled a Negro slave, Uncle Remus, then a Disney audience which has already seen it, and finally I have polled three different audiences throughout the nation," as a likely candidate for the Academy Award for the best supporting role on the strength of his great portrayal.

"Song of the South" represents a complete departure from the usual Disney format, since it is 75 percent live action and 30 percent animation.

Disney told us Tuesday that he was no little concerned with the way audiences throughout the nation and especially in the South, would receive this new offering. "I have polled three different audiences to make sure that every- thing was just as it should be," the noted artist said.

POLLS 3 AUDIENCES

The Wednesday were- audience which has already seen it, and finally I have polled three different audiences throughout the nation," as he reporters permitted to- ways been pro-Disney. This audience was composed of Negro slave, Uncle Re- the South," briefly tells of a lone- New Disney movie, one of the noted animated feature- ly and frightened son of an At- closely guarded prop- producer here, viewed the film at lanta newspaper editor of the 90s produced in the film a private screening at his studio who has been left with his mother at her ancestral home during a

PRE-PREMIERE SIDELIGHTS

Disney Passes Up Steak For 'Burgers With Press

The Constitution Atlanta, Ga. Wed. 11-13-46

Seen here and there before the premiere:

Blonde and lovely Barbara Hale, who scores a new triumph in "Lady Luck" for RKO Pictures, snagged her "only pair of nylons" on the running board of her car but, she luckily found three pair at a downtown shop later in the day. . . . Walt Disney passed up a nice juicy steak in the Georgian Terrace Hotel dining room to have hamburgers and a "coke" with newspaper men across the street. . . . After downing a couple of sandwiches, Mr. D. inquired if there was a place in Atlanta where a guy could get a nice bowl of chili and beans?

Bill Williams, one of the score or more stars in Atlanta for the gala premiere, said he "bawled throughout a private screening of 'Song of the South'" in Chicago. . . . Williams lauded James Baskett, who does the part of "Uncle Remus" and said "he certainly deserves an 'Oscar' for that." . . .

Clarence Nash, the "voice" of Donald Duck, was a next-door neighbor of President Truman. . . .

Although Barbara Hale said she studied dramatics in Chicago so she would some day work for Disney, she had never met him until when they were grouped for a picture. . . . Both live in Hollywood, but they'd never seen each other before. . . . Disney, commenting on the "voice" of Snow White, said he tested Deanna Durbin for the part, but he turned her down because she "sounded like she was 30 years old." . . . That was before Deanna became a star. . . . She was 14 years old then.

Luana Patten, the pretty little girl who has won everyone's heart with her charming portrayal in "Song" evoked a wave of laughter from a crowd gathered around her car, when she took a comb from her purse and tidied-up Bobby Driscoll's unruly hair.

Ned Depinet, of RKO Pictures, certainly was impressed with the American Legion-Walt Disney parade. . . . Of it he said, "Gee, that's a heluva show, isn't it?" . . . Mrs. Elizabeth Sage, sister of Oli-

family rift. Bewildered by the estrangement of his young parents, he decides to run away. Now, shrewd old Uncle Remus decides to take a hand. Through canny recital of his humorous, exciting tales about the little creatures whose foibles parallel those of human beings, he manages to straighten out the boy and avert a family tragedy. It is a simple, deeply moving, earthly story of love and pity, of laughter and trouble, and most of all of direct heart appeal, with a minimum of plot. Thurs. 10-3-46

The animated characters are among Disney's best. The Fox, Bear and Rabbit speak with rich Southern accents and they interpret the stories of the "Tar Baby," the "Briar Patch" and the "Laughing place" with great fidelity.

It is Disney's greatest film. When it is premiered in Atlanta Nov. 12 the master craftsman of the cartoon feature will have his final answer—but, he is already sure he has a "hit" and he isn't "the least bit worried over the outcome."

Disney Produces First Complete' Movie

The Courier-Journal
Louisville, Ky.

Special to The Courier-Journal

HOLLYWOOD, Nov. 9.—"Song of the South," Walt Disney's debut as a producer of real-life musical drama is said to mark the beginning of a new era in motion pictures. Sun. 11-10-46

For the first time since the first movies flickered and jittered across the screen, every element of fidelity of both the palpable and impalpable aspect of things is brought to the eyes of audiences. "Song of the South" is the first complete and rounded feature motion picture ever produced, the producer claims.

The last step toward this union of all the dramatic arts was taken by Disney when he invented, developed and perfected the integrated cartoon. After the adding of sound to the screen, which brought speech and music to films, and of giving realistic color to what were once black-and-white shadows, producers began to experiment with the problem of conveying the existence of the very real dream-world to the camera.

Cartoon Came Along

The trouble was that it could only be suggested by dialogue, or evoked by the old-fashioned "montage," a series of loosely jointed images melting into each other by tricks of photography. Both were makeshifts, and never completely convincing.

In the meantime, Disney had been working on the technique of the animated cartoon, where imagination recognized no boundaries. To Disney's artists, anything from the growth of a continent to the family life of a streptococcus could be drawn and made to move. What was still lacking was the emotional impact of living actors and human situations.

The only possible answer was the integrated cartoon, in which the fantasy and imagination of the artist could go deeper and farther than photography, which is only the portrait of the outside of things and people.

Primarily a Drama

The first solution was to find the method of uniting them in a single action on the screen. This was technique. Then the problem was to integrate them dramatically, so that instead of a combination of processes, they became a single scene to the eye and mind, each method contributing its own particular fidelity to what was seen, heard and meant in the play.

Thus, "Song of the South," which is to be released by R.K.O.-Radio, is primarily and mainly a screen drama of real people played by living actors, a story both poignant and humorous, probing into the endless ways in which the emotion of love influences and dictates human actions and thoughts. The theme is from Joel Chandler Harris' immortal stories of Uncle Remus, the venerable Negro philosopher and storyteller whose fables of Br'er Rabbit are classics of American folklore.

The misadventures, troubles and triumphs of Br'er Rabbit, of course, could not be photographed by the camera. Neither could the personalities of Uncle Remus, little Johnny, his parents and household of a Southern family torn by conflicting emotions, be convincingly conveyed by cartoon alone. Nor could each element take turns on the screen, but rather must melt into each other as the story demands.

Difficulty Solved

The integrated cartoon solved the difficulty, Disney says. It also made it possible for the first time to delve into the intangible world of the imagination, that dream existence of which we are all inhabitants at least half of our waking and dreaming lives—Disney also says.

Disney says he is convinced that, just as we have accepted the psychologic element of music as a dramatic factor, so will audiences demand the integrated cartoon as the only device to portray the unseen but real life of the mind.

Disney asserts that the result is, for the first time, a complete motion picture. Movement, sound and color filling the eye with their faithful reproduction of the life we see, the story bringing out the impulses and situations that shape our actions, music sharpening and intensifying the emotional reactions, and finally the integrated cartoon uniting all the others in representing the imaginary world of fantasy that no camera ever can record.

In "Song of the South," Disney introduces to the screen a cast headed by three discoveries: James Baskett as Uncle Remus, Luana Patten as Ginny, and Bobby Driscoll as Johnny. Lucile Watson as the grandmother, Hattie McDaniel as the autocratic cook, Ruth Warrick and Eric Rolf as Johnny's parents also play principal roles.

OLD SOUTHERN CUSTOM:

The Afro-American
Baltimore, Md. Sat. 11-23-46

Dixie Hails "Song of South" but Didn't Invite Film's Star

ATLANTA—(ANP)—Walt Disney's "Song of the South" was hailed here last week as bringing a new spirit of tolerance and understanding between the races in America's tense melting pot.

Some 5,000 persons who crowded the Fox theatre for the world premiere Nov. 12, sang the praises of James Baskett, who played the part of Uncle Remus, the character immortalized by the pen of Joel Chandler Harris.

Although the story was laid in a Southern plantation, antiquated locale somewhat obnoxious to the aspirations of a people getting away from slavery time settings—the film brought tears and laughter alike from those who saw the superb performance of Baskett and other stars, together with Disney's animations.

Didn't Invite Star

Baskett, although not invited to the premiere, as were the other principal stars of the first live-action feature, was there in the film. The knowledge of his not being asked to participate in the premiere disgusted many Atlantans of both races.

However, Baskett got the glory and recognition as soon as his bearded and glowing brown face was first shone on the screen. He took possession of Joel Chandler Harris's home spun tales and told them with such delightfulness to the accompaniment of Disney's animations that the previewers of color forgot momentarily the inference of an outmoded dialect and "old south way of life."

Mayor William B. Hartsfield, presiding at the star presentation, said he would be bitterly disappointed if Baskett failed to get a Motion Picture Academy award for his portrayal of Uncle Remus.

City Urged to Squelch 2 Films on Racial Issue

PM New York, N.Y. Tues. 12-24-46

Representative Adam Clayton Powell, New York Democrat, called on License Commissioner Benjamin Fielding yesterday to close down the showing of *Abie's Irish Rose* at the Gotham and *Song of the South* at the Palace, charging that the films are not only "an insult to American minorities but an insult to everything that America as a whole stands for."

Abie's Irish Rose, the film version of the Anne Nichols comedy which ran on Broadway in the 1920s, deals with the courtship and subsequent marriage of Abie Levy and Rosemary Murphy and gets its laughs from the crowd mostly from an exaggerated version of the religious and racial characteristics attributed to the lovers' fathers, Solomon and Patrick.

Song of the South, at the Palace since Nov. 27, is a Walt Disney production which depicts the subservient life of Negroes in the old South

Powell was not alone in his blast against *Abie's Irish Rose*, which opened Saturday. Jimmy Fidler, in a radio broadcast Sunday night, called the picture a "black eye" on Hollywood and suggested that all Hollywood producers chip in to defray the costs of Bing Crosby Producers and take the picture out of circulation.

New York critics panned the film. PM's Cecelia Ager said it "digs up decently buried racial and religious antagonism and fumblingly sets them at each other in the name of comedy."

The *Times* reviewer called the film a "source of laughter which stems from exaggerated racial and religious prejudices," but added: "Somehow in this day one does not relish this sort of humor. In fact, it is downright embarrassing to see characters upon the screen insulting each other because one happens to be a Jew and the other an Irish Catholic." 12-24-46

The *Herald Tribune* said the "old jokes about the Jews and the Irish have not only been squeezed dry, but create at this stage in civilized progress a peculiar embarrassment among listeners." Even Hearst's *Journal-American* was cool to the production.

Anne Nichols, who wrote the play and the movie, retorted that it was a plea for tolerance and furthered the fight against bigotry. She said that throughout the years she had received thousands of communications from people to that effect and only recently an Army doctor who saw the film in San Francisco wrote her, "This makes my four years overseas worth while."

Harry Brandt, owner of the Gotham, saw "no reason to get excited."

JIMCROW FILM The Worker New York, N.Y.

Song of the South. The Walt Disney cartoon adaptation of Joel Chandler Harris' Brer Rabbit folk tales is another step backward in the treatment of the Negro on the screen. It ranks with a long line of malicious Hollywood films in which the Negro is pictured as an inferior. In **Song of the South**, the Negro characters and the Negro voices for the animal characters are shackled with the worst kind of dialect. As if to underline the Jimcrow character of his picture, Disney has cleaned up the language for the white characters. No trace of southern accent blocks the speech of the whites in **Song of the South.** Only the Negroes express themselves in words like "dis" and "dat" and "yassa" and "dey ain't." Sun-

But far worse than the dialect is the dangerously distorted picture of the slave South that emerges. Disney parades his loyalty to the mulberry and mint julep set in the South by dragging out the canard that the Negro slaves were docile Uncle Toms and Aunt Jemimas who were quite content to remain in perpetual servitude to the whites. It gives the impression of an "idyllic master-slave relationship which is a distortion of the facts," Walter White, executive secretary of the National Association for the Advancement of Colored People protested in a letter to the Disney Studios in Hollywood. 12-8-46

James Baskett, the lawyer in the Amos n' Andy radio skit, plays the part of Uncle Remus, the faithful Negro servant stereotype, in the best plantation tradition. Hattie McDaniels' domestic slave caricature is likewise in tune with the honeysuckle and magnolia of polltaxdom. **Skip it and tell friends.**

RALPH McGILL

The Constitution

Brer Rabbit

Atlanta, Ga.

And Uncle Remus

Sun. 10-13-46

Brer Rabbit has been going lippity-clip down the road of our years and our hearts for a long, long time. But somehow it never occurred to me, even in this time of miracles and fantastic facts, that I would ever see the little rascal, fat and sassy, and hear him talk his way into the briar patch and back to his "Laughing Place."

I was full of doubts when the room darkened and the screen lighted and the music began. I was heavy with questioning when the scene came on and the story began to unwind.

But not for long.

When Uncle Remus began to talk, I knew everything would be all right. And so it was. Mixing, for the first time in a full-length picture, animated cartoons and persons, Disney has produced a picture which is a sheer delight. I had wondered how they would be able to present the Uncle Remus stories, many of them written in the office where I do my own newspaper chores. There were obvious difficulties. Disney solved it with the best possible sort of story plot. It is just enough to enable a really great actor and three fine child actors to so mesh their talents with that of the animators that the heart sings with them.

Uncle Remus They tell me that the Negro James Baskett, who plays Uncle Remus, is but 40 years old and is an old minstrel show man. He is a fine actor and he cannot fail to be a fine person as well. He could not have turned in so magnificent a performance without being. There is not a flaw in his performance. I defy the most meticulous searcher for flaws to find one in this man's contribution. It might easily have been a caricature or a stereotyped "character" piece. James Baskett makes something genuine of it. The whole thing revolves about him, and had he not been genuine and really most able as an actor the picture would have been loose and unsure. As it is, it holds together tightly and brings to the screen all the warmth and beauty of the stories. I am sure Joel Chandler Harris, whose genius put the stories on paper, would have watched with great pride and appreciation what Disney and the actors put on the screen. Never before have the stories had so fine a tribute as this picture, which will sell them to a generation and a world which has almost forgot them, or which thinks of them as something belonging to the past, of which their parents so often speak with a sort of fretting nostalgia. All children, it seems, were "good" in those happy days, minding their mamas and sitting quietly listening to the Uncle Remus stories.

Art It is, I think, something finer even than Disney's "Snow White and the Seven Dwarfs." It is a perfect blending of two arts and will, I believe, set others to trying in the same field, something Disney must be used to by now.

There are three Uncle Remus stories told on the screen. You will never see three finer movie characters than Brer Bear, Brer Fox and, of course, Brer Rabbit. Sitting there in the dark exhibitor's room, I found myself so enchanted that I would not have been the slightest surprised had a rabbit appeared and engaged me in conversation. I rather wished for one. Brer Rabbit is a human sort of cuss, filled with windy boastings, fond of pasturing and thinking always of himself as a very fine fellow indeed. There is a little of Brer Rabbit in all of us.

Three Brer Rabbit appears as the hero of three stories, favorites of us all. In one, caught in Brer Fox's trap, he persuades Brer Bear that he is engaged in scaring the crows out of Brer Fox's field and talks himself out and Brer Bear into the trap. The Tar Baby story and the delightful one about Brer Rabbit's "Laughing Place" make up the three stories.

Brer Fox is a slightly hysterical fox, done to perfection by the voice that is talked into the sound track for him. That, too, was done by James Baskett. All the critters talk and the birds and bees join in, too, telling their stories to Uncle Remus.

You will want to take your children to see this picture. And I will be greatly surprised if it does not start a revival of reading Uncle Remus stories to children. I would advise parents to have a copy of the book handy and to practice up on reading out loud. This picture is worth more than anything Hollywood has done in a long, long time. The child actors, three of them, catch the spirit of it and blend with the stories perfectly and delightfully.

Brer Rabbit will move right into your heart, clippity-clip.

HAROLD MARTIN

The Constitution

'Song of South'

Atlanta, Ga.

Wins High Praise

Tues. 10-15-46

Take it from a man who hates movies with such fervor he has to be dragged into a picture house by the hair of his head—Walt Disney's "Song of the South" is a wonderful movie. I saw it in a preview the other day in the worst possible circumstances, which means it was shown in a Film Row projection room which is about the size of a shoebox. The seats are hard and too close together for a long-legged man, and if you lean forward, your nose brushes the screen.

I went down there prepared to be very unhappy at what I saw, because somewhere I'd heard they had loused up the wonderful tales of Uncle Remus in a sort of Hollywood hodge-podge which was neither one thing nor the other. They haven't done that at all. They have wedded the magnificent imagination of Joel Chandler Harris to the out-of-this-world artistry of Walt Disney, a man whom Harris would have loved and who would have loved him.

Heart-Warming It was the first "cartoon" movie, or drawn picture, I had seen in which flesh-and-blood people walk and talk on the same screen with the creatures of the artist's pen. If you want to see something that will warm your heart, see Uncle Remus with the bluebird on his shoulder, singing to him, with a butterfly named Miss Nellie flitting by, and an old mother 'possum walking past with her chillun hanging upside down from her tail, speaking to Uncle Remus as they pass.

The star of the show is the Negro actor who plays the part of Uncle Remus. He could, with the greatest ease, have played the role very badly. He played it perfectly. He couldn't have done a better job if Joel Chandler Harris himself, out of the memory of his boyhood, had been directing every line and gesture. It is a pity that Uncle Remus, who is an old New Orleans minstrel man named Tim Baskett, according to Celestine Sibley, who saw him in California, won't be here for all the big doings attendant upon the premiere of the picture. People who see the picture will want to see him in person, to applaud a magnificent performance. He "made" the picture, though whoever picked the kids to play the boy and girl was also a genius. Miss Sibley says that Baskett himself picked the little Negro boy, the white youngster's companion, and coached him in his lines. The result was he was also perfect in his role, as anybody who ever played as a child with a little colored boy as a friend will recognize.

It is a shame, though, that Baskett cannot come. The reason, of course, is that he is a Negro, and though we can see him on the screen and recognize him as a master in his role, to bring him here would cause him many embarrassments, for his feelings are the same as any man's. And it would seem a little silly to have big parties, celebrating the picture's opening, to which the actor playing the starring role would not be invited.

Masterpiece Laying aside the embarrassing sociological problem premiering the picture here creates, and getting back to the picture itself—it is a masterpiece. Cartoons are old and familiar things now, and it is hard to see how the characters could be any more appealing to the heart than a hundred others that Disney has created in the past. But they are. Br'er Rabbit is a new character, straight out of the heart and mind of Joel Chandler Harris, and the Fox and the Bear, their actions guided by the action of the tales, seem fresh and new.

And don't be afraid that Disney has thrown Joel Chandler Harris out the window and has gone on from there alone. The three tales of Br'er Rabbit, the one where he is trapped in Br'er Fox's noose and manages to get Br'er Bear trapped instead; the story of the Tar Baby, and the story of the Laughing Place are the heart of the picture. They had to fabricate a little outside story to give pace and continuity to the picture, but the thing which gives it its quality is pure Joel Chandler Harris.

Baskett Supreme In "Song Of The South"

Daily World Atlanta, Ga.

Thurs. 11-14-46

By WILLIAM A. FOWLKES

Walt Disney's "Son of the South" is destined to bring a new warmth and spirit of tolerance and understanding between the races in America's tense melting pot, if future audiences react as did the over 5,000 who crowded Fox Theatre November 12 for the world premiere.

Although the story was laid in a Southern plantation, antiquated locale--somewhat obnoxious to the aspirations of a race getting away from slavery time settings,-- the film brought tears and laughter alike from Negroes and whites who thrilled to the superb perfomance of James Baskett as Uncle Remus.

Yes, Baskett was supreme. Although not invited to the premiere of Disneys' film as were the other principal stars, he was really there in the film. The knowledge of his not being asked to participate in and receive the glories attached to a first night showing sort of chilled us at first. But, Baskett got the glory and the recognition as soon as his bearded and glowing brown face was first shone on the screen. He took possession of Joel Chandler Harris' homespun tales and told them with such delightfullness to the accompaniment of Disney's animations that we forgot momentarily the influence of an outmoded dialect and Old South way of life.

THAT FOX "SENT" ME

The eternally scheming and hungry fox was never more real than through Baskett's voice. I rolled, as did everybody around me, as he slithered from his den preparing for Brer Rabbit's downfall and carcass, capturing "his meat" in ingenious traps such as Tar Baby, only to be hindered and rather dumbly obstructed by Brer Bear and his own torture-bent scheming. The briar patch sequence was a scream.

Perhaps the first applause in the film came when Glenn Leedy, as the plantation colored boy "assigned" to take care of Bobby Driscoll, the Little Boy, and his charge, began to play as natural children about the place. There was a reluctant but sure applause as those below the gallery apparently remembered days preceding this Klan-Columbian era when children played more together "as children."

Hattie McDaniel, in the mammy role, as "Sis Tempy" filled the portion assigned to her with the usual zest and surety.

PULLED A HEART STRINGS

But it was Baskett's unfolding of Joel Chandler Harris' homesun philosophy and children's tales which pulled the audience's heart strings out and tugged at its sympathies and understanding. It was Baskett who won the friendship, the tears, charmed and got the undying love of the Little Boy, Bobby Driscoll, the saved him and his parents' love life at a crucial moment in the film.

'Uncle Remus' Premiers Under New Title

The Defender Chicago, Ill.

Sat. 11-2-46

By LAWRENCE F. LaMAR

HOLLYWOOD—"Uncle Remus," the "Remus" series, Joe Chandler Harris.

will be brought to the screen for the first time. However, theatregoers will not see the film under the original title. when it is world premiered in Following a Gallup Poll for a Atlanta, Ga. Nov. 12. suitable title for the film, the title

The southern city has been chosen for this occasion in honoring the birthplace of the author

William B. Hartsfield, presiding at Mayor Hartsfield was the first to start presentation ceremonies joined others in praising Baskett in his first nobly motion picture role. Disney has scored again with a great musical drama in technicolor based on the South's favorite Uncle Remus tales. Song of the South" is a wonderful film to enter tain both child and adult.

The climax of the dancing and singing child stars and the animations, thrilled with the Little Boy's survival of a bull's attack, suffered when he ran after a saddened.

If Baskett doesn't get the Academy award for his superb performance, we'll be fooled. Mayor "Basket was wong

"Song Of The South" was selected and that is the title the public will have to watch for.

Jimmy Basquette, who enacts the real life role of the philosophical character "Uncle Remus," has been hailed by critics for his masterful portrayal. "Uncle Remus" came in for considerable panning from the press when producer Walt Disney first announced his intention to film the whimsical story.

With its exceptional dialect of the period (1860), "Song Of The South" comes to the screen facing critical eyes. There is nothing in the story or the screening for anyone to become squeemish about. The film blends cartoon characters with live actors. The pix will open during Christmas week at Music Center in New York.

Gala Parties Set For Disney, Stars

The Constitution
Atlanta, Ga. Sun. 11-3-46

Hollywood lights will shine in Atlanta Nov. 12 when the world premiere of "Song of the South," Walt Disney's movie of the Uncle Remus tales by the late Joel Chandler Harris, is shown for the first time at the Fox Theater.

Harris, a former editor of The Atlanta Constitution, will be paid a beautiful tribute at the elaborate opening, with dignitaries from not only Hollywood, but New York, Georgia and Atlanta attending the movie.

Atlanta will enter the two-day Uncle Remus festival on Armistice Day, Nov. 11. A gigantic parade down Peachtree Street is scheduled by the Fifth District American Legion, to begin at 11:30 a. m. Following the parade Disney will be entertained by Mayor William Hartsfield, visiting points of interest in the city.

On premiere day, Nov. 12, an elaborate luncheon will be given by W. K. Jenkins, of the Fox, at the Mirador Room of the Capital City Club, in honor of Disney and other visitors, the members of the Harris family, and representatives of the Uncle Remus Memorial Association, and the Atlanta Junior League, co-sponsors of the premiere.

INTEREST AT WREN'S NEST

One of the most interesting events will be at the Wren's Nest, home of the late author, following the luncheon. The Uncle Remus Memorial Association has acquired a genuine colonial Negro farm cabin, which will be dedicated at 4:30 p. m. Disney will pull the latch on the cabin, after the child stars ring an old plantation bell to announce the opening. The bell is from Turnwold, the plantation near Eatonton, where Harris once lived.

The public is invited to the cabin dedication, and scores of children are expected at "Snap Bean Farm" adjoining the Wren's Nest grounds, for a party. Cider will be served at "Thimble Finger Well," named for a site in the Remus stories. The beverage will be the gift of the city of Cornelia. Mammies and children in colonial costumes will act as hosts, and Graham Jackson will furnish music on the accordion.

Climax of the day will be the premiere. Atlantans in evening gowns, and tuxs and white ties and tails will enter the Fox through the brilliantly lighted foyer. Huge lights on the Georgian Terrace, across the street from the theater, will play on the stars arriving for the show. Microphones in the lobby will pick up the activities for those who stay at home, while a street audience listens to a broadcast outside the theater.

SUPER TO FOLLOW

A gala stage presentation is planned for the premier, details of which will be announced later. And following the movie, small midnight suppers have been planned, one by Disney himself, who leaves Atlanta by plane at 2 a. m. the morning after the premiere, for New York, where he will sail for Europe.

The vanguard of Hollywood notables who will attend the world premier of the "Song of the South" are in Atlanta today, some showing how Walt Disney animated the lovable "creeturs" for the Uncle Remus movie, others making personal appearances and broadcasts.

The miniature Walt Disney studio, which opened in the Belle Isle Arcade Friday, is staffed by Disney's top animator Fred Moore, and the studio's ace sketch artist, Dick Mitchell, both of whom exhibit their artistry daily from noon to 6 p. m. to the public free of charge.

The one and only "voice" of Donald Duck, Clarence "Ducky" Nash, also is in Atlanta, regaling audiences with the cracked voice of Disney's most lovable "quack." On Tuesday two more well-known Disney "voices" arrive, Pinto Colvig, who is the voice of Goofy and others, and Adrianna Caselotti, the original Snow White.

FORSYTH TYPESETTER STILL IN USE

The Constitution
Atlanta, Ga.
Sun. 11-10-46

Fellow Worker of 'Uncle Remus', Tells Many Tales of Noted Writer

MRS. GILBERT ALEXANDER
Constitution State News Service.

FORSYTH, Nov 9—With the priemere performance of "Song of the South" only a few days off, stories of Uncle Remus and his tales are conversation pieces all over Georgia. Favorite yarns about this affable, genial man have been revived by admirers of his in Forsyth, Eatonton, Savannah and Atlanta, the four Georgia cities which claim him.

Among the most interesting and most persanol of all these sketches are the remiscencenes of ninety-five year old J. T. Manry, a former Forsyth citizen, now of Plain Dealong, La. Manry was associated with Joel Chandler Harris on the Monroe Advertiser when he was only 17 and Harris, 19.

They worked at the same type stand. They even shared the same room in the home of the Advertiser's editor, J. P. Harison, who had worked with Harris on The Countryman near Eatonton before coming to Forsyth.

In describing his first meeting with Harris, Manry pictures him as being a rather small, undersized young man with fiery red hair, freckles "as large as the proverbial turkey egg," and an infectious grin. He alsi remembers his first introduction to the Harris wit in a humorous account in the Advertiser of "Our New Devil," the devil being Manry himself. The article almost cost young Manry his job because his father didn't like his son's being dubbed a devil.

In comenting on Harris' skill as a printer, Manry states that "he was one of the fastest, neatest printers on that old Washington hand press I had ever seen."

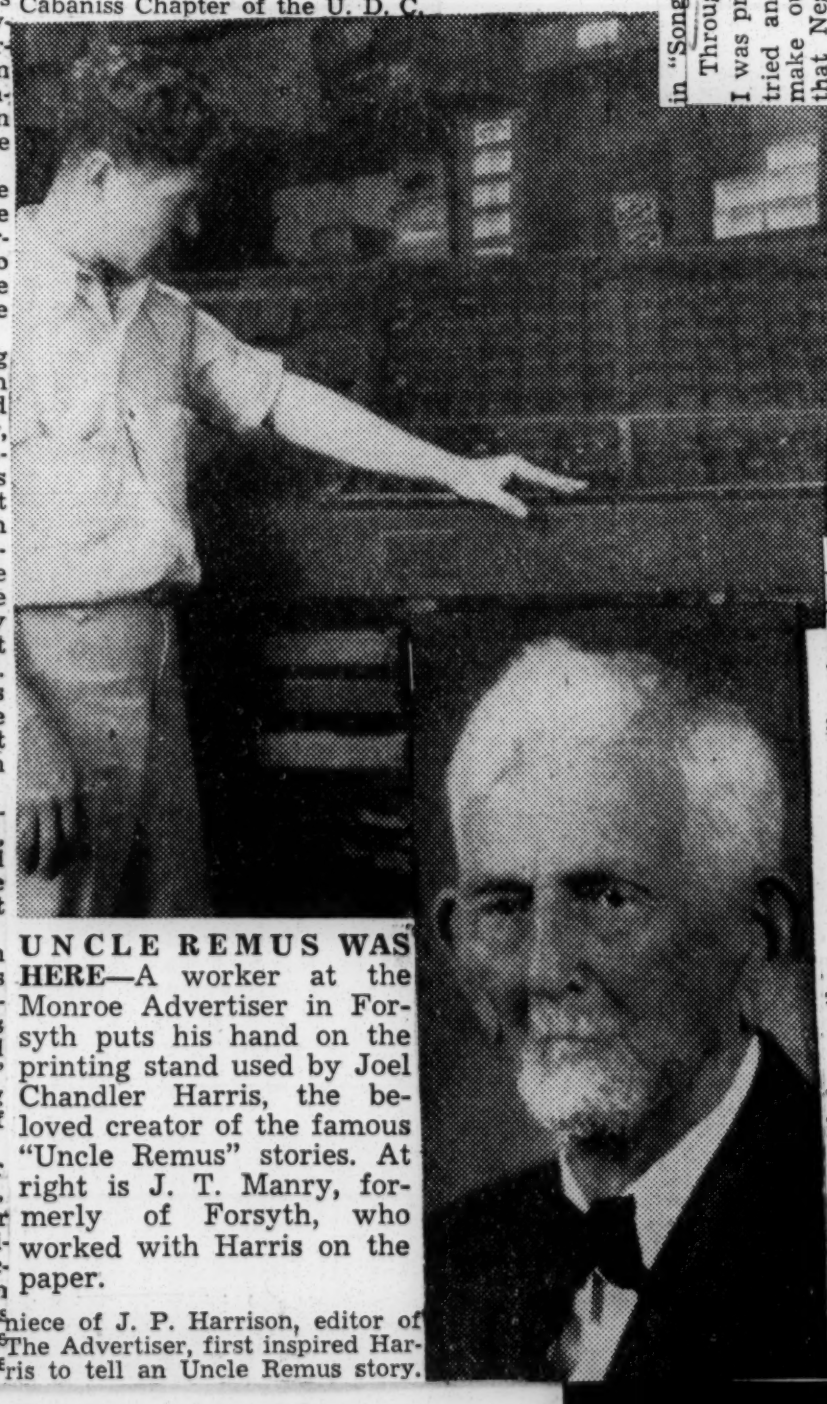
"So well was the Monroe Advertiser printed that Harris and I, doing the principal work, earned for the paper a $50 prize at the Georgia State Fair for the best printed paper in the State."

The Atlanta Constitution in which the Uncle Remus Stories were first printed came into existence in 1868, a year after Harris and Manry were first associated together on "The Advertiser." Manry says he remembers reading with Harris the second copy of the Constitution.

Manry claims that a little four year old girl, Nora Belle Starke, kens was Harris' favorite author and that through Harris' enthusiasm, he too learned to love Dickn's books. "Harris' sense of fun was always evident," reminisces Manry, "I'll never forget the time he registered at the Kimball House in Atlanta in this way: J. C. Harris, one wife, two bow-legged children and a bilious nurse."

Manry's memory picture of Harris shows him as a sincere, lovable simple fun loving young man with great creative ability and imagination as well as skill in the mechanical end of the newspaper work.

The old printing stand at which Harris and Manry worked together still is in use in the Monroe Advertiser office. It bears a bronze marker placed there by the Cabaniss Chapter of the U. D. C.



UNCLE REMUS WAS HERE—A worker at the Monroe Advertiser in Forsyth puts his hand on the printing stand used by Joel Chandler Harris, the beloved creator of the famous "Uncle Remus" stories. At right is J. T. Manry, formerly of Forsyth, who worked with Harris on the paper.

niece of J. P. Harrison, editor of The Advertiser, first inspired Harris to tell an Uncle Remus story.

in "Song of the South."

Through this organization which I was privileged to lead, we have tried and are trying so hard to make our Southern people feel that Negroes are human beings, are children of God, and are citizens of our State and country, and as such should have their rights, privileges, etc.

Through a column like Mr. Martin's more can be accomplished to break down this unfair and unjust prejudice which we have indulged in far too long for our own good, than anything we can do. Again, I say thank you.

MRS. A. H. STERNE.
Atlanta.

The Constitution
Atlanta, Ga. Sun. 11-24-46

She was visiting with her mother in the Harrison home and fell so reeply in love wih he published in the Advertiser poem to her entitled, "To Belle." This "little girl" lives in Atlanta and teaches at Washington Seminary.

Manry recalls the day that letter came to Harris from Savannah Morning News offeri him. He also saw Harris later when he was with the Constitution.

Harris accepte Manry says that Charles Dickens was Harris' favorite author and that through Harris' enthusiasm, he too learned to love Dickens books. "Harris' sense of fun was always evident," reminisces Manry, "I'll never forget the time he registered at the Kimball House in Atlanta in this way: J. C. Harris, one wife, two bow-legged children and a bilious nurse."

Manry's memory picture of Harris shows him as a sincere, lovable simple fun loving young man with great creative ability and imagination as well as skill in the mechanical end of the newspaper work.

The friendship between the two printers continued through the years even though they no longer worked on the same paper. Later Manry accepted a job with the Macon Telegraph and while here he recalls Harris and hisplaying the part of Uncle Remus with

The Way I See It

Editor Constitution: Thank you for Harold Martin's sympathetic and understanding article appear in Julian Harris' book, "The Life and Letters of Joel C. Harris." A chapter in the book which he wrote of the Negro actor headed, "Two Friendships" describes Harris' friendship with Manry.

bride, the former Esther La Rose

The Constitution Atlanta, Ga. Mon. Constitution Staff Photo—Hugh Stoval

"LOOK, I'M BOYER!"—That's what cut-up Walt Disney was assuring his wife (center) and Ruth Warrick, the lady star of "Song of the South," as they posed for pictures in their suite at the Georgian Terrace. "Got to get in close for a two-column cut," he assured them. (Editor's Note: Fooled you, Mr. D.—it's a three.) 11-11-46

FINGERS CROSSED FOR SUCCESS

If Atlanta Likes Song of South, So Will World, Disney Feels

By CELESTINE SIBLEY

The old magic-maker himself, the man who got hold on the heartstrings of the world when he created Mickey Mouse and hasn't let go since, hove into town from Hollywood yesterday hoping—with fingers crossed and wood knocked on—that tomorrow night will prove his luck hasn't changed.

As Atlanta goes about "Song of the South" so will go the world, feels Walt Disney—and with a quizzical lift of one agile eyebrow, he allows:

"It's about time for a success." The man who brought Joel Chandler Harris' beloved Uncle Remus stories to the screen spent the war years turning out good-will pictures for the Government and dreaming and researching on the Remus picture. Now he feels he's "a little bit behind" on success.

"Bankers like it, you know," he grinned across the room at petite Mrs. Disney, who with Actress Ruth Warrick, accompanied him to Atlanta for the festivities attending the world premiere of "Song of the South" at the Fox Theater Tuesday night. "They are not too imaginative, bankers aren't. They don't care anything about ideas and art. They want the cold figures."

The "cold figures" have never particularly troubled Disney, but there was a time before Mickey Mouse when they did. He reminisced lightly about it yesterday. Before he and Mrs. Disney were married, she served a battle-scarred hitch as his secretary at a salary of $15 a week.

"We were pretty short of money in those days," Disney recalled, "and my brother and I found out Lily wasn't cashing her checks. So we nosed around . . ."

"They opened my pocketbook!" interposed Mrs. Disney.

"And found how many checks Lily had uncashed," went on Disney. "We knew if we stayed on the good side of her we'd have that much more capital to work with."

The Disneys will leave Atlanta at 2:15 a. m. Wednesday for New York, where they expect to sail for Ireland on the Queen Elizabeth to begin work on the next Disney picture, utilizing the same technique used in "Song of the South," a combination of live actors and animated characters. The Irish picture is tentatively called "The Little People." and will star Barry Fitzgerald as the old Irishman.

Mrs. Disney, the mother of two young daughters who are in school in California, and Miss Warrick, were presented arm bouquets of roses at the railroad station by Mayor Hartsfield, on behalf of the City of Atlanta. They posed graciously for innumerable pictures, but it was distinctly a chore for Mrs. Disney.

"Once a photographer got what he thought was a swell idea for a picture of Lily," Disney explained with a chuckle. "He wanted her to pretend she was afraid of mice—on account of Mickey, you know. So he said, 'Now Mrs. Disney just stand up on this chair and pull up your skirt.' Lily ran out of the room as fast as she could and locked the door. She's been nervous about photographers ever since." The Constitution

Miss Warrick, extremely photogenic, on the other hand, is nervous only about the impression Atlantans may get of her from her portrayal of the beautiful but unwittingly villainous mother in "Song of the South." As mother of Bobby Driscoll she is hard on him and Uncle Remus without understanding the importance of their friendship. Atlanta, Ga.

"Please explain to people that I'm not naturally that way," begged blue-eyed titian - haired Miss Warrick. "Neither do I think that is the way Southern women behave all the time. But it was necessary to the story and," Miss Warrick smiled disarmingly, "besides, the man told me to do it."

A stage player with illustrious service on the radio and in movies, Miss Warrick was the unanimous choice for the Little Boy's mother in "Song of the South." A native of Missouri and an alumnus of Benton School at Kansas City—also attended much earlier by Walt Disney—she agreed wi the makers of the movie that an attempt at "the Southern dialect" would be unintelligent. Mon. 11-11-46

"I thought that attempting a Southern accent would be a mistake," she declared, "and I believe we were right to use simple good diction, flavored with the Southern idiom which was, incidentally, written in the script by a Georgian, Dalton Raymond."

Miss Warrick, now working on "Arch of Triumph" with Ingrid Bergman and Charles Boyer, is on a short vacation during which she will meet the other members of the cast and Director Lewis Milestone in New York for a glimpse of Bergman's stage appearance in "Joan of Lorraine."

This is her first trip South—"An' I mighty proud to be heah," she declared happily.

Disney's Jim Crow Film

Daily Worker Sun 9-1-46

By David Platt Sun 9-1-46

Walt Disney's Jimcrow cartoon **Uncle Remus**, which progressives feel will stir up additional prejudice against the Negro people, will be out in a few months. The film portrays Negroes as Uncle Toms and Aunt Jemimas in a background of semi-slavery and ignorance. Clarence Muse, the Negro actor, condemned the picture as "detrimental to the cultural advancement of Negroes" a year or two ago when it was in its early production stages. Muse was hired by Disney to help prepare the movie treatment but quit when the studio rejected his ideas for "dignified, pros-perous-looking types of individuals." Disney insisted on the usual caricatures. Tin Bradshaw, Cleveland leader, who was offered a part in the film, also turned it down because the script was

full of "dis" and "dat" and repeatedly ignored the protests of such powerful groups as Congress of Racial Equality, the National Negro Congress itself, he snorted: "You should mind your own business until the picture comes out."

Tin that he was asked to play for the Advancement of Colored People, but Disney's Joseph answer such insolence, and told a group that is by lifting our voices in protest that his studio back many years." Reddy, recently told Disney re- of protesters that h Not only has Disney's film is "proud" of Uncle Remus.

Disney's 'Song of the South' Hailed For Abundance of Humor, Pathos

The Constitution Atlanta, Ga. Wed. 11-13-46

By PAUL JONES,
Constitution Motion Picture Editor.

A warmly human drama, motivated by one of the greatest figures of Amerian literature, "Uncle Remus," was brought to Atlanta to be unveiled before a world premiere audience at the Fox Theater here last night.

The film is "Song of the South," one of the most talked-about and closely guarded properties the screen has ever known. Its production required more than five years of tireless research and hard work, plus the expenditure of more than $3,000,000. But it was worth it all. "Song of the South" is uunquestionably Walt Disney's greatest film.

The rich storehouse of humor, pathos, color and wisdom Joel Chandler Harris wove into his canny recital of the fables of Br'er Rabbit, Br'er Fox and Br'er Bear has been beautifully, artistically and intelligently brought to the screen by a man whose sensitivity to such things began when he was a child and heard his father spin "Uncle Remus" stories to him at bedtime. Only a beginning such as this could have adapted Walt Disney to weave so profound, so heart-warming an interpretation as he has here.

I have asked many people in Hollywood and in Atlanta who have seen the movie at private screenings what part of the movie they thought stood above all the rest. With the exception of James Baskett's great portrayal of Uncle Remus, no one has been able to single out any portion for special credit. The music, animation, story and acting of the live principals has been so superbly fused it can't be broken down.

James Baskett will win the Academy Award for the finest supporting role of the year. His fat round face, his scraggy white beard, his mellow rich voice and his sympathetic understanding of a great part embellishes the picture with a role which hasn't been matched in many years.

This great Negro actor is "Uncle Remus." He lives the part and his characterization defies criticism. It is flawless.

The idyllic story of a child whose parents are estranged furnishes the dramatic portion of the picture with a natural framework which fits right in with the cartoon sequences, and although it is never made quite clear just what the parents were quarreling about, it doesn't seem to matter as one becomes so engrossed in the music and simple humor of the animated characters, the plot soon becomes secondary. Through the child's problem at home, Uncle Remus cleverly enters the picture and spins his wonderful stories about the Rabbit and the Bear and the Fox, in retrospect, pointing a lesson full of wisdom and philosophy.

"Song of the South" is "made" when the first flashes of the credits hit the screen. The musical background, the title song a rich collection of themes appropriate to stories about the romantic South, sets a pace which never slows up. The music sweeps from the majestic theme of "Song of the South," which depicts magnolias and Negro mammies singing and beautiful belles promenading with their beaux, to the lilting strings of "Zip a Dee Doo Dah," and then into a medley of Negro spirituals.

The animated characters are among the greatest Disney has ever put down in pen and ink. Br'er Fox, whose voice is supplied by Baskett and who speaks in a Negro dialect, steals the show from the precocious rabbit, even though most of the attention focuses on the cotton-tailed prankster. The bear, likewise, brings forth a wealth of Disney's great imagination. The manner in which he fuses these little "critters" with the live actors paves the way for a new technique in movie making which is sure to catch on in a big way.

The Constitution Atlanta, Ga. Wed. 11-13-46

Enough cannot be said of the fine work of the other principals in the cast. Hattie McDaniel, the Negro mammy who croons a lullaby or two; Ruth Warrick, the beautiful mother; Bobby Driscoll and Luana Patten, the child sweethearts of the screen, and the many others turn in excellent roles.

In young Driscoll and little Miss Patten, as well as Baskett, Disney has three "finds" who will be the most sought-after players in Hollywood now that the cartoon produced has put them in their most favorable light.

Of Harris' wealth of story material, Disney certainly selected the three most amusing sequences for his movie. The Briar Patch, the Laughing Place and the Tar Baby episodes are chock full of laughs. Mr. D. must have sensed this was going to be a "hit" from the start, because he leaves you wanting more of the same. It is no secret now that he plans a new series of "Uncle Remus" pictures. He has surely set a stable groundwork for a sequence.

In summing up, "Song of the South" not only is one of the most entertaining pictures I've ever seen, it is one, which, like Harris' stories, will not grow old, but will mellow with age and stand viewing and reviewing again and again. Atlanta, Ga.

DISNEY VISITS WREN'S NEST

Dedicates Log Cabin At Snapbean Farm

The Constitution Atlanta, Ga. Wed. 11-13-46

By BILL BORING

Like a song of the South itself, the Wren's Nest, home of Joel Chandler Harris, was open for a reception honoring visiting Hollywood dignitaries.

Walt Disney and his "Song of the South" party visited the home yesterday prior to the premiere of the movie and were entertained at a tea and reception, following which Disney dedicated a log cabin, gift of William K. Jenkins, of Atlanta, to the memorial property.

Hosts to the party were the members of the Harris family, Uncle Remus Memorial Association, the Junior League, and the Ivy Garden Club.

Receiving the guests were Mrs. W. W. McManus, President of the Ivy Garden Club; Mrs. Hugh Dorsey, President of the Junior League; Mrs. W. M. Jenkins, President of the Uncle Remus Memorial Association, and members of the Harris family.

Tea and coffee were served by members of the Memorial Association.

Music, in the living room during the reception, was by Mrs. Mary Griffith Dobbs, Winnifred Shackleford and Alice Jane Saunders. They played old Southern airs on harps.

Disney dedicated the cabin. Helping him were Luana Patten and Bobby Driscoll, the child stars of the movie. The cabin was built in 1850 on a plot five miles north of Fayetteville. It was moved to Snapbean Farm, in the rear of Wren's Nest, and reconstructed. Its significance is that it is the type of home in which lived the original Uncle Remus.

Disney and his party were conducted on a tour of the Wren's Nest, the Harris homestead where the famous author of the "Uncle Remus" stories lived while an editor of The Constitution.

One of the most impressive rooms of the homestead is the bedroom used by Joel Chandler Harris. He did much of his work on a table in the room, and on that table now rests the familiar black hat which virtually became his trade mark. Near the table are his walking canes and an old wicker, pillowed rocker.

The dining room was decorated with Uncle Remus characters in clay and vegetables. Brers Rabbit, Fox, Wolf, the Tar Baby—and all of the animal characters that ran through the Uncle Remus stories were modeled.

A log cabin with an Uncle Remus figure decorated the sideboard. It was the work of Charles J. Shelverton.

Live Uncle Remus characters also added atmosphere to the occasion. Joe McElroy, the spitting image of Uncle Remus, held sway at Snapbean Farm, telling yarns just as did the mythical character. Negro mammies, wearing polka-dot bandanas, white handkerchiefs around their necks, and varicolored aprons, met guests at the door and generally "looked important," as they put it.

Graham Jackson, Negro accordionist, entertained during the

The New Pictures

Time Chicago, Ill.

Song of the South (Walt Disney-RKO Radio) makes movie actors out of ol' Uncle Remus, Brer Rabbit, Brer Fox and de creeturs an' crawlin' things. Adapted with freehanded skill from the famed dialect tales of Joel Chandler Harris (1848-1908), the picture is a curious mixture of live action (70%) and cartooning (30%). Mon. 11-18-46

Artistically, *Song of the South* could have used a much heavier helping of cartooning. Technically, the blending of two movie mediums is pure Disney wizardry. Ideologically, the picture is certain to land its maker in hot water. Tattered ol' Uncle Remus, who cheerfully "knew his place" in the easygoing world of late 19th Century Georgia (Author Harris, in accepted Southern fashion, always omitted the capital from the word "Negro"), is a character bound to enrage all educated Negroes, and a number of damyankees.

Nonetheless, for more than half a century, lovable Uncle Remus' quaint, shrewd, illiterate, good-natured philosophizing and storytelling have delighted millions of U.S. readers. The fictional figure is now brought efficiently to Technicolored life by Actor Chandler Harris fans remember them. But any entertainer who tries to conjure up the good old days is courting tough competition with the sentimental, richer-than-life memories of his audience. Harris Fan Disney must have known he was taking that risk. Wise ol' Uncle Remus himself once observed:

"Folks is lots littler now dan what dey wuz in dem days. . . . My grandaddy say dat his great-grandaddy would make two men like him, an' my grandaddy wuz a monst'us big man, dey ain't no two ways 'bout dat. It seems like dat folks is swunk up. . . ."

. . .

The world première of *Song of the South* was scheduled for this week, with appropriate Hollywood razzle-dazzle, in Atlanta. James Baskett, whose organ-toned voice, as the lawyer in radio's *Amos 'n' Andy*, first attracted Producer Disney's attention. Uncle Remus addicts are not likely to quarrel about the oversweetened characterization. With the exception of Baskett and two likable children (Bobby Driscoll, 10, and Luana Patten, 7), the live actors are bores.

The cartooning is topnotch Disney—and delightful. While playing fast & loose with the well-known personalities of Brer Fox & friends, the animators have kept a faint flavor of the old Frost-Conde-Verbeck illustrations. Perhaps Brer Rabbit's happy romps in the Briar Patch do not look quite as gay and wonderful in 1946 as Joel the only city Uncle Remus himself really knew. The movie's success in the South,

UNCLE REMUS & FRIENDS — BRER RABBIT & BRER FOX

Fun is h... Hittin' now ...

...ture fully as ...
...so long-win...

Musical Director Flies to Baltimore to Clinch Deal

The Afro-American
Baltimore, Md. Sat. 10-12-4

Has Six Options to Make Two Pictures a Year at $25,000 Each; She's Thrilled

By E. B. REA

BALTIMORE - Pearl Bailey, singing star with the singing hands, last seen on the Broadway stage in "St. Louis Woman," has been accepted for a prominent role in "Variety Girl," a film soon to go under production at Paramount Studio in Hollywood.

Joe Lilly, head musical director of Paramount Pictures, flew here from California, Thursday, of last week expressively to audition Miss Bailey for a part in the picture, which will be a story of the foundation of the Variety Clubs of America, composed of theatre owners and managers.

PEARL BAILEY

The picture, William K. Saxton, chief barker of the local Variety Club, told the AFRO, will include most of the big stars in Hollywood, and that Miss Bailey was accepted because of her outstanding ability.

"Wonderful Dream"

Miss Bailey, currently playing here at the Chanticleer Club, when interviewed in her suite at the York Hotel, said "It's a wonderful dream come true. I'm thrilled to death."

The singing star, who has six options with the studio to make two pictures a year, will receive around $25,000 for each picture. She will leave for Hollywood following an engagement the week of Oct. 25, at the Earle Theatre in Philadelphia.

Her role in "Variety Girl" takes up five pages of script in addition to her song, "Guess I Must Have Been Madly in Love at the Time."

Native of Philadelphia

Miss Bailey, a native of Philadelphia, made her debut in her home town in 1933 at the Pearl Theatre. She later sang with the orchestras of Cab Calloway, Sunset Royals, Cootie Williams and Count Basie.

She gained national acclaim when she sang at the Blue Angel in New York City in 1944, which earned for her a screen test with Metro-Goldwyn-Mayer's studio.

She then went into the short-lived Broadway hit, "St. Louis Woman," in which she stole the show in the role originally intended for Lena Horne, singing "A Woman's Prerogative" and "Legalize My Name," and later appeared at the Zanzibar Club.

Also Recording Star

Also a Columbia Recording star, she has to her credit such outstanding records as "I Ain't Talkin'," "He Didn't Ask Me," "Fifteen Years," and "Tired."

Closing ner engagement here Wednesday of this week, she leaves for Chicago and a brief rest before her Philadelphia engagement.

She is the wife of Melvin White, a Baltimorean, and former member of the Two Zephrys' comedy team which recently split, with White forming partnership with a member of the team of Spizzie and Willie, and is now billed as Slappy and Willie.

Pearl Bailey Takes Coast Major Role In Film Tossed Her Way

Defender Chicago, Ill.
Sat. 12-21-46

By HARRY LEVETTE

HOLLYWOOD — In motion pictures the most important happening of the fall season was the bringing of that new discovery, the singing wonder girl, Pearl Bailey, here from New York by Paramount Studio. Colored fans will be proud of the very modern high class all-colored sequence that the production department wove into the feature "Variety Girl," as a background for Miss Bailey's acting and singing talents.

Without spilling too much of the plot so you will have to wait for the picture's release, suffice to say that Pearl is a member of a sewing club, but her infatuation for her handsome young lover causes her to miss so many meetings that she gets in bad with the rest of the indignant ladies, her fellow members.

Don Barksdale, getting his first film chance, plays her lover, and the roster of the girls and women in the club is as follows: Hazel Chapman, Ann Mabry, Palmere Jackson, Francis Driver, Alberta Tovaris, May Johnson, Fannie Bufford, Ella Mae Browne, Alberta Clark, Lola Harris, Benny Washington, Marie Reed.

Jesse A. Graves, who is known as Hollywood's most dignified butler, plays the role of a chef. Willa Pearl Curtis has an excellent bit, Artie Overstreet is playing as stand-in or double for Pearl Bailey while the men include Bobby Johnson, Jack Wilson, Napoleon Whiting and Charles Hawkins.

"Two in a Bed" opening delayed till Wednesday

"Two in a Bed" will not open today at the Musart theatre as scheduled, but this coming Wednesday, according to Bill Tostevin, publicist for the comedy drama.

According to Tostevin, Louise Beavers, the star of "Two in a Bed", got her histrionic ambitions from watching a star of the silents, Leatrice Joy. She reached her goal after barnstorming through the country in minstrel shows and other musicals. Oddly enough, says Tostevin, the hardest of her screen requirements was to speak the "Negro dialect", since she is Cincinnati-born and California-reared.

Tostevin also credits Claudette Colbert, with whom Miss Beavers played in "Imitation of Life", with assisting in her career. Two of Miss Beavers' favorite roles were in movies with a Virginia background, Paramount's "Virginia" and M-G-M's "The Vanishing Virginian", reportedly because her grandfather was a slave of Virginian James Monroe, fifth president of the United States. Miss Beavers also owns the key to the city of Richmond, Va., a gift from Richmond's mayor during a personal appearance tour.

Willie Best Finds Acting Easy

Slow Moving Comic Just 'Be's Himself' He Says

HOLLYWOOD—Actors will tell you that an actor's life is not an easy one. All actors, that is, except one. He claims acting is the easiest job on earth. He is Willie Best, comedian extraordinary, who has been earning a highly taxable income in motion pictures since 1930.

Willie is not under contract to Paramount but he might as well be for he's appeared before the cameras at that studio more than any other in the cinema capital. Having recently scored a smashing hit in "The Bride Wore Boots," which stars Robert Cummings and Barbara Stanwyck, he's now back before the camera in "Suddenly It's Spring," with Paulette Goddard and Fred MacMurray.

"About this acting racket," Willie says, "Why there's nothing to this business of emoting, I'm just myself. I don't do anything but be my own self all the time. It must please everybody just fine for I'm always working."

Willie is right. All he has to do to keep working in the movies is to be his natural self. He is too naive to be self-conscious before the cameras, or anybody else. His appearance in a scene gives it, at once, the flavor of comedy, although the instant before it may have had all the elements of heavy drama. His slow-movement, actually is natural, as his movements off the set are no different from those when he is working. He's like Stepin Fetchit in this respect.

"He is," says Mitchell Leisen, who is directing him in "Suddenly It's Spring," "the most natural actor I've ever seen."

Ruby Dandridge Rated As Screen's "Busiest"

Memphis Herald Tennessee
Fri 4-12-46

LOS ANGELES.—(ANP)—The busiest Negro actress in Hollywood is Ruby Dandridge, who first started her studio career as a singer but has been cast in many servant roles on the screen.

Mrs. Dandridge, born in Memphis but reared in Wichita, Kan., is a widow and a grandmother. Her daughter Dorothy is married to Harold Nicholas, of the famous Nicholas brothers dance team, and is the mother of a year-old baby. Her other daughter, Vivian, is still active in theatrical and screen circles and lives with her mother at their residence here.

The two daughters are "chips off the old block." They and their cousin traveled widely in vaudeville as "The Dandridge sisters." Ruby seldom accompanied them. They were chaperoned by a sister to Hawaii and Europe. When the war started, they were appearing in England and Scotland. They barely escaped war-torn Europe by catching the last boat to America.

FORMER STAGE STAR

Before coming to the west coast 14 years ago, Ruby was on the stage in the middle west. She played in stock companies and in musicals. She sang with choral groups when she first came here. She has been in the movies and on the radio for the past eight or nine years. Mrs. Dandridge is heard on the Judy Canova show as "Geranium."

Fri 4-12-46

Her next important role is in Universal's "Inside Job," starring Preston Foster, Alan Curtis and Ann Rutherford. She plays the housekeeper of little Jimmie Moss and his father. She has expressed no resentment against playing servant roles nor has she taken part in the three-year fight against servant roles for Negro actors and actresses.

Mrs. Dandridge is a faithful church goer but retires from social life. Anne Meyes of Universal considers her tops of them all.

HOLLYWOOD STARS COLLEGE VISITORS

Journal-Herald
Waycross, Ga.

NASHVILLE, Tenn., — Miss Hattie McDaniels, winner of the Academy Awad for her portraya of "Mammy" in the screen version of Margaret Mitchell's "Gone With the Wind," and Clarence Muse, star of the screen, radio and legitimate stage, were guests of the students and faculty of the Tennessee A. and I. State College recently.

Addressing a large audience at a special convocation, Miss McDaniels and Mr. Muse urged talented Negro youth to consider a career in the American Theater and thereby maintain the tradition that so many other members of the race have established. Clarence Muse brought shivers to his audience as he gave an interpretation from Stevenson's Dr. Jekyll and Mr. Hyde, in which he starred some years ago with the celebrated Lafayette Players and Hattie McDaniels re-lived a scene from the play that saw her attain filmdom's highest honor.

The movie stars were dinner guests of President and Mrs. Walter S. Davis, during their stay on the campus. Their visit to the college was sponsored by Dr. Thomas E. Poag, Director of the Division of the Humanities and Professor of English and Speech.

Chicago Hails Defender Own Movie Star

Chicago, Ill.

She's Anita Brown Of Warner Brothers

Sat. 8-17-46

Chicago has played host to movie stars a number of times but seldom has the artists been tabbed on Hollywood employment sheets as "A product of Chicago Schools."

Today, however, Anita Brown, a graduate of St. Elizabeths on Chicago's South side is receiving the glad hand from friends and former schoolmates who have seen her on the screen only for the past dozen years now.

And as she passes they whisper: "What a family," remembering that the number one child star, the late Donald Brown, was called the best find of many seasons before accidental death overtook him.

Anita has been seen in many pictures but it is quite likely her performance in the coming Walt Disney starrer, "Uncle Remus" will be her best. In this picture the part does well by her—and she does quite well by the part, too, if we believe critics who have witnessed the "shooting."

Oddly enough Miss Brown's career in movies came by accident. She accompanied a friend to the casting studio one afternoon with no intention of getting work for herself. The director wanted shapely dancers. Anita had the shape but couldn't dance but as is usually the case, the director took care of that. Anyway she was

ANITA BROWN

hired for a dancing role in "Golden Dawn" a Warner Bros. picture that starred Stepin Fetchit.

From then on she was maintained for roles opposite the lazy comic, who in those days was the tops. Among the pictures in which Anita appeared are "Caroline", "David Harum" with "Step" and the late Will Rogers; "Bachelors of Art"; "Charles Chan in Egypt"; "The Jade Cricket" and many others.

With "4-Toppers"

Anita Brown's theatrical appearance has not been limited to pictures. She has danced and sung on theatre stages and in exclusive clubs on the West coast. Her first job after getting a taste of the profession via the movies was with the "Four Toppers". Later she appeared between pictures as vocalist with Claude Kennedy's band.

Miss Brown, despite her success is untouched by it all. She talks of her profession only when asked questions and even then sticks to direct answers with no coloring. She shows a preference to discussing her late son Donald, whom she thinks, as critics have written so often, was a natural for movies and the stage.

We found the artist, who is here with her mother, Mrs. Odessa Brown, visiting her aunt and uncle, Mr. and Mrs. Charles Mason, 5938 Indiana. A friend had tipped us off to her presence here. She welcomed our visit and also the questioning even though it did take considerable coaxing to get from her the story of her rapid rise to stardom.

We had to inform the actress that a girl we'd watched in "Perils of Pauline", starring Barbara Hutton, looked like her to learn that the capable supporting actress was none other than Anita Brown. Nor did she venture the information that she played an important role in "Stanley and Livingstone" with Spencer Tracy.

Miss Brown had little drama training before entering the movies. She appeared in school plays both here at St. Elizabeth and while in school in Los Angeles. But she was not majoring in drama in either instance. She just visited Warner Brothers' Studio, had the figure, smile and other assets the director wanted and bingo she was in. And with hard work and aptness she's remained to make Chicago proud of her as a member of the Hollywood cult.

Marva Louis Set for Date at Folies Bergere After Movie Stint

Afro-American Baltimore, Md.
Sat. 8-31-46

Name Emmett (Babe) Wallace, Sheila Guyse in Supporting Roles With "Slam" Stewart

MARVA LOUIS

NEW YORK—Marva Louis, ex-wife of Joe Louis, the heavyweight champion, has been signed to star in her first motion picture, according to an announcement made by Arthur Leonard, vice-president of Herald Pictures, Inc.

The feature length picture, under the title "Boy, What a Girl," goes into production Sept. 16 at the Fox Movietone Studios under Leonard's direction and represents the first of twelve all-colored photoplays to be released by the above company at the rate of one per month.

HOLLYWOOD, (CNS) — Because the Petroff productions in cause the Petroff productions in sisted on boogie woogie flavoring ent in Chi sisted on boogie woogie flavoring w York City in their new "Hollywood on Ice" revue which premiered early this month. Mabel Fairbanks, one of their leading ladies, was forced to take lessons from a boogie woogie expert to perfect her knowledge of the dance.

It seems the top skating artists are all out for the boogie this

Following her work in the pic is headed by "Slam" Stewa ture, Mrs. Louis plans to go di his recording trio and the c rect to Paris for a sixteen-week team of Patterson and Ja appearance at the Folies Bergere. Mrs. Louis, at present i cago, will arrive in New Yo early in September to beg studio rehearsals.

Babe Wallace in Cast

Babe Wallace, remembered with Lena Horne in "Stormy Weather" and Sheila Guyse, of the late "Memphis Bound," starring Bill Robinson, will be Mrs. Louis's principal feminine support.

Male supporting cast signed to date, by the Moe Gale Agency.

Mabel Fairbanks Has to Learn "New Routine"

Kansas City, Kan.
Sat. 8-31-46

are all out for the boogie this

Name Emmett (Babe) Wallace, Sheila Guyse in Supporting Roles With "Slam" Stewart

And so, Mabel Fairbanks, the world's greatest Negro skater, called in an expert to teach her the boogie. He was Willie Covan, Hollywood's number one hot dance instructor, head of his own dancing academy, and a teacher of many of the movie stars. Though a Negro himself, he has been the pride of Metro Goldwyn Mayer Studios for seven years as a dance director and personal director of Eleanor Powell. With careful guidance, Mr. Covan developed Mabel's boogie which they are calling "The Hollywood Ice Boogie." Fri. 10-18-46

Joe Louis' Ex-Wife To Star in Film

The Tattler, Jacksonville, Florida

Marva Louis, ex-wife of Joe Louis, the heavyweight champion, has been signed to star in her first motion picture, according to an announcement made by Arthur Leonard, Vice-President of Herald Pictures, Inc. Sat. 9-7-46

The feature length picture, under the title, "Boy! What A Girl," goes into production September 16th at the Fox Movietone studios in Hollywood under the direction and represents the first of twelve all-Negro photoplays to be released by the above company, to over 600 Negro motion picture theatres, at the rate of one per month. Following her work in the picture, Mrs. Louis plans to go direct to Paris for a sixteen week appearance at the Follies Bergere.

Babe Wallace, remembered with Lena Horne in "Stormy Weather" and Sheila Guyse, of the late "Memphis Bound," starring Bill Robinson, will be Mrs. Louis' principal feminine support. Male supporting cast tigned to date, by the Moe Gale agency, is headed by "Slam" Stewart and his recording trio and the comedy team of Patterson & Jackson.

Marva Louis, at present in Chicago, will arrive in New York City early in September to start off-studio rehearsals.

Why a Stepin Fetchit Molded Character?

The Afro-American, Baltimore, Md. Sat. 9-14-46

This column can't see eye-to-eye with Metro-Goldwyn-Mayer studios in selecting Willie Best, a Stepin Fetchit-molded character, to play the role of Frankie (Sugar Chile) Robinson's father in "No Leave, No Love," in which he has a good role with Van Johnson.

The very fact that Sugar Chile is a piano prodigy at six years of age, and an intelligent representative of the highest type of personality, should have motivated MGM to give him a representative screen father rather than a shiftless, kow-towing Uncle Tomish figure.

'New Orleans'

Sat. 9-21-46

Satchmo, Lady Day Go Before Cameras

The Courier, Pittsburgh, Pa.

HOLLYWOOD—Quietly and with the blare of only one golden trumpet, accompanied by the growl of a happy trombone and other joyous instruments, musical history is being made out in Culver City, Calif., where movie cameras are rolling for a jazz saga, titled "New Orleans," produced by Jules Levey.

One trumpet is quite enough. The man behind it is the incomparable Louis Armstrong and "Satchmo's" famous smile was never broader than now as he surveys the tight and groovy ensemble backing him up. Louis' family has come home.

A little older and grayer but still every note in the champion class, four of "Satchmo's" original New Orleans boys are with him. There is the great Kid Ory of the amazing trombone; Zutty Singleton and his deep solid-beat drum rhythms; Barney Bigard tooting his subtle, sizzling clarinet, and Bud Scott, chronicler of jazz and "geetar" strummer extraordinary. Backing up the original New Orleans' originals are Red Callendar, plucing it out on a solid bass fiddle and Charlie Beall, taking it big at the ivory keyboard.

BIRTH OF JAZZ

"New Orleans" tells the story of jazz and the men who "birthed" it. The plot, originally schemed by jazz-lover Elliot Paul, is pitched against a background of romance and colorful adventure.

Arturo DeCordova, Mexican film actor who made his English speaking music debut in "For Whom the Bells Toll," plays the male romantic lead opposite Dorothy Patrick, young star recently featured with Robert Walker in "Till the Clouds Roll By."

"Satchmo" will have his own fling at romance with luscious singer Billie Holiday in "New Orleans," with the two of them making fine and mellow music together. Sat. 9-21-46

Meade "Lux" Lewis will beat out his own formidable brand of "boogie" in this film jazz epic. Sharing keyboard honors with Meade will be his own most powerful contender for the "boogie-king" title, "Sugar Chile" Robinson, young prince of the ivories, who has captured America's musical imagination.

——BILBO MUST GO!——

Poignant Saga of a Negro Girl Who Tried to Crash the Movies

Daily Worker, New York, N.Y. Sat. 10-26-46

By David Platt

"I suppose everybody in America, especially girls, dreams about the movies and Hollywood. And the way the stars get discovered, it just sends shivers into a girl—Lana Turner was sipping a malted on a high stool. Yes, it might even happen to you—except if you're colored."

So begins Avenelle Harris' poignant saga of her fight for recognition as a Hollywood actress published in a recent issue of **Ebony Magazine.** Miss Harris, lovely young Negro actress has spent 20 of her 25 years around Hollywood and has appeared in 18 movies—but always as a dancer, extra, chorus girl. She has come to the conclusion that **"as far as Negroes and star roles are concerned, it can't happen here."**

* * *

Miss Harris got her start in Mack Sennett's Jim-crow **Our Gang** comedies in the 1920s. She has been job-hunting ever since. Her first "grownup" part was as a dancer in the **Save Them Sinners** number of Al Jolson's **The Singing Fool.** That same year she was again hired for background decoration in an opus titled **New Faces of 1938.** Finally, she got two "breaks" with Ronald Colman. One as an Algerian slave dancer in **Kismet**; in the other, **The Light That Failed,** she "graced a pillar." Then she began to look around a little and what she saw she didn't like but it made her think.

"It was a funny thing," Miss Harris writes, "my young eyes were growing accustomed to the fact that there was a steady group of girls the studio called whenever they wanted colored extras, chorus girls, or dancers. But some of us, because our skin was too black or even brown, were called very rarely. And others got the same treatment because they were too light-skinned! When these girls did go before the camera they were ordered to 'color down' one or two whole tones."

The studios added insult to injury by very frequently taking jobs that rightly belonged to the Negro girls and giving them to the white extras, Miss Harris relates. Universal, for example, hired Katherine Dunham to teach white chorus girls how to behave like South Sea Islanders. Although Dunham's own group of Negro dancers knew the authentic routines and would have been perfect for the film, the studio insisted on putting **"wigs and body and leg makeup on the white girls simply because they didn't want to use Negroes."**

How far the movie companies are ready to go to maintain the economic and cultural slavery of the Negro people was shown recently when a major studio set as the condition for purchasing the screen rights to Ann Petry's novel of Harlem life **The Street,** "that in the film the Negroes all be changed to Spaniards, Swedish or Italian people."

* * *

Rather than give Negroes decent parts in films, the studios are answering complaints about their treatment by cutting them out of pictures altogether. Before the war, says Miss Harris, there were about 300 Negroes paying dues regularly to the Screen Actors or Screen Extras Guild. Today, less than half that number are left. "The simple fact is there hasn't been one call from a studio for any Negro dancers or singers in over two years!"

"It isn't important that I do more work standing in front of a pillar," she adds. "It is important that there are parts written about Negro pilots, engineers or just plain ordinary people. Our life is as rich, our problems as important, and our music and comedy as good, if not in many instances, a lot better than the trash they put before a camera many times!"

Miss Harris correctly concludes from all her hardships in the land of make believe that organized pressure from the people to compel the picture moguls to make substantial changes in their treatment of Negro artists is the order of the day. **"The movies are a big business. They're very sensitive to the box office. If people could be organized to protest to the movie-house managers, to write to the studios protesting or demanding certain changes, if they'd boycott certain films to show their displeasure—ah then there'd be some changes made."**

Actors Riled Over Being Ignored in Studio Pact

Afro American Sat 2-16-46

Clarence Muse Talks

Baltimore Md.

By HARRY LEVETTE

HOLLYWOOD (ANP) —Phrased in no uncertain terms, Clarence Muse, native Baltimorean and well known film star, has sent a written statement to the ANP local office denouncing the latest move by Walter White, executive secretary of the NAACP.

After coming to Hollywood and making arrangements to set up a New York staffed office in Hollywood to act in an advisory capacity on films, Mr. White had called Muse, Louise Beavers, Hattie McDaniel, Jesse A. Fraves, Eddie (Rochester) Anderson, Ben Carter and other featured players together at a dinner. There for the first time he notified them as to what he had done.

Led by Muse, many of the celebrities made bitter after-dinner talks denouncing White for not having consulted them. Following is the written communication from him:

Pressure Group Magnates

"Walter White and all of the executive officers of the NAACP are in business as pressure group magnates. Everything they do aids their business and salaries. A good work, one much needed. Every doctor, lawyer and professional man of the colored people profits by his activities in the NAACP because his trade is colored. Actors are also in business.

"But the big difference is that they depend on 85% of their business from the other races of mankind. The technique of pressure must be well planned in order not to put them out of business.

"They must have something to say about their business, which is entirely different from Mr. White's business, Democratic procedure and judicial guidance must be the slogan. Sat 2-16-46

Says Method Insincere

"Trying actors as gangsters is indeed an insincere method and that is what has been done to date. If Mr. White will change his procedure and become democratic instead of a dictator, he may earn a bigger salary and do a great service for colored people in the realm of motion pictures.

"Actors are not gangsters, playing parts to destroy colored dignity. They are earning bread like lawyers, doctors, and workers and deserve the same consideration."

"If Mr. White will change his procedure and become democratic instead of a dictator, he may earn a bigger salary and do a great service for the colored people in the realm of motion pictures."

Hollywood group organizes to fight Walter White

Los Angeles Tribune California Sat 2-9-46

Bitterly resentful of NAACP "interference", a group of Negro actors and actresses have organized to secure a "bill of rights" for all Negroes in the Hollywood theatrical industry and to prepare a program which will counteract that planned by NAACP secretary Walter White, it was learned this week.

The group said its campaign had been inspired by Mr. White's recent, "presumptuous. . . attacks upon Negro screen and radio actors in Hollywood" and charged that the planned NAACP Hollywood office would be a virtual dictator over them. Those Negroes who have pioneered in the film field know something of the difficulties that remain to be overcome, the group said. Sat 2-9-46

Rochester Again Sticks Out Neck

Afro American Baltimore Md.

HOLLYWOOD (ANP)—Eddie (Rochester) Anderson will probably be a new pain in the neck to the Tennessee censors for he again has one of those roles in MGM's new feature, "Show-Off," that the unforgetting "Confederates" called "too much equality with white folks."

He is cast as one of the stars along with Marilyn Maxwell, Virginia O'Brien and William Wood, including six pretty sepians, Louise Ritchie, Inez Hatchett, Etta Jones, Theo Washington, Fannie Bufford and Joan Douglass. Sat 4-6-46

The Tennesseee barred the filming of both "Brewster's Millions" by Edward Small productions, and Columbis's "I Love a Band Leader" because of Rochester's "too much equality with the white folks for ouah southern supremacy, suh."

HOLLYWOOD AND WALTER WHITE

Chicago Defender

For more than a decade now, Negro movie goers have been bitterly lambasting Hollywood for its distorted, slanderous portrayal of colored Americans on the screen. Chicago Ill.

The record of the film industry in spreading shameless stereotypes about Negroes and in catering to Dixie in its handling of race relations reflects a great deal the failure to date of any potent Negro pressure group to counter the "Uncle Tom" trend. As long as the movie moguls found characters like Stepin Fetchit good box office, they continued to feed the public the usual tripe about crap-shooting, watermelons and maids. Sat 2-23-46

It is good news that the NAACP has finally seen fit to set up a bureau in Hollywood to review the latest films and pass on their contents as regards treatment of racial themes. This bureau would have much the same function as the Catholic Church's Legion of Decency which has been a powerful curb over Hollywood and has acted as an influential lobby in winning favor for the Catholic Church. The NAACP bureau by demonstrating to Hollywood the box office value of good productions from a race relations standpoint would promote the welfare of the Negro generally. It would act for progressive Americans, both Negro and white, in curbing movies like "Birth of a Nation" and "Gone With The Wind."

Meritorious and laudable as are the aims of this new NAACP bureau, it seems that a clique of Hollywood Negro actors has gone on the war path against Walter White because he initiated moves for the new bureau without consulting them. They have taken it upon themselves to sabotage and wreck the bureau even before it is formed. Some Negro newspapers which have been feuding with Walter White have grabbed upon the ill-advised action of the actors as a chance to lambast the NAACP leader.

The Hollywood crowd of Negro performers headed by Clarence Muse, claim that since they are in the film industry and since they are technically acquainted with Hollywood, they would be the logical ones to consult in setting up a bureau to pass on films dealing with Negroes.

Unfortunately, however, these top-ranking Hollywood stars are the self-same Negroes who have been playing the despicable, disgusting Uncle Tom roles which Hollywood has used to portray the Negro.

Basically, their fear is that the NAACP bureau would mean the end to their film careers as maids and domestics. Perhaps Hattie McDaniel and Louise Beavers would no longer cavort in servants' uniforms and Clarence Muse himself might not be called upon to put on a grass skirt and prance about as a jungle savage, ostensibly portraying an African.

The West Coast crowd frankly fears for its finances.

Actually, they are being very short-sighted. They have been so used to playing menial parts that they can no longer conceive of getting respectable roles on the screen. Actually, the NAACP bureau could and would be the vehicle through which capable actors like Clarence Muse, Hattie McDaniel and Louise Beavers would get more and better roles and eventually add to their compensation.

The facts are that they are not capable of acting as judges of what is good and what is bad in Hollywood because they have fallen victim to the poison of Hollywood stereotypes. The NAACP with half a million members certainly is far more representative of the Negro public and knows the sentiment of progressive America better than the handful of actors who have fallen victim to the bait, albeit a lucra-tive one, of the wealthy movie industry.

There is a great need for the movie of American life, the race haters have set up. There is no question but what the Negro in his place."

bureau which the NAACP proposes to a potent weapon to continue to "keep the NAACP is the most logical organi-zation to assume this function.

By opposing the move by Walter White, the actors' clique headed by Clarence Muse is doing irreparable harm to the Negro's cause and setting back the advancement of Negroes.

Movies are perhaps the most potent propaganda in the world today. As long as Hollywood continues to hand

4-year-old dancer debuts with Avon Long in new movie

Latest to join the ranks of Hollywood's precocious moppets is four-year-old Floyda Saunders, of Los Angeles, who makes her debut with dancer Avon Long in 20th

every time we had music on the radio." Jet 6-6-46

Century-Fox's technicolor musical, "Centennial Summer".

Miss Saunders, with four boys ranging from 7 to 11, assists Long in putting across "Cinderella Sue", a new Jerome Kern-Yip Harburg song. She portrays the big-eyed, wistful-faced "Sue". Jet 6-6-46

"Centennial Summer" stars Cornel Wilde, Jeanne Crain, Linda Darnell, William Eythe, Constance Bennett, Walter Brennan, and Dorothy Gish.

Producer-director Otto Preminger's scouts "discovered" Floyda at the Willie Covan dance studio here where she has been studying less than a year. Her mother explains that the lessons were begun early because "from the time she could walk, she would start dancing

Negroes Due For Break In Films With New York As Own Hollywood

Chicago Defender Sat 4-27-46

Chicago, Illinois

NEW YORK—This city is fast becoming the Hollywood of Negro moving pictures with many already completed and others due for an early shooting.

Newsreels form a big slice of the business of the city's own Hollywood. Another slice, and a growing one, are all-Negro feature pictures to which independent producers are turning as to a new bonanza. Among these are R. M. (Bob) Savini of Astor Pictures Corp., 130 W. 46th st., and Jack Goldberg, whose Hollywood Pictures Corp. of New York has just signed with the Lafayette Television and Motion Picture Studio to produce three all-Negro feature pictures in the remodeled Elks Club in Brooklyn.

In the last 20 years, Goldberg has made some 25 all-Negro pictures in Florida, Hollywood and the East. Those scheduled to go into production next June are "Negro Boy's Town" (there's such a place outside Pittsburgh) 'Week End in Harlem," and a comedy darama, "Beale St. Mama." They'll be directed by Vincent Valentini.

Sat 4-27-46

Bob Savini of Astor, after making some Negro shorts not so long ago, and heeding the call for dignified, full-length feature films to be released in about 600 or more theaters in the U. S. which show all-Negro films, plans to make six such features a year, all in New York. Two already have been completed. Each took about two months to film.

Southern Born

Southern-born Bob has been in picture business since he started with the Dixie Film Corp. in New Orleans in 1904. He knows all the angles.

Astor Pictures, of which he is head, has a stock of over $500,000 worth if films which he plans to reissue. But that, and control of Astor's many subsidiaries, do not keep him from concentrating on his new venture in all-Negro feature pictures.

The two already made are "Tall, Thin and Terrific," to be released this month, and "Beware," to be released in May. Both were filmed in the Filmcraft Studios in the Bronx.

The first film stars Mantan Moreland, who appeared in all the Charlie Chan pictures produced by Monogram, and in Republic's "Tug Boat Annie" series. Bandleader Louis Jordan, and his "Tymphanny Five," are stars of the second picture, "Beware."

No Uncle Tom

Bob, anticipates much success for his pictures, because he has gotton away from the "Uncle Tom's Cabin," characterization of colored people. He points out that a short of Louis Jordan, released by him several months ago, played repeat six times in one theater in the South in as many months.

He's a genial man with a head of close-cropped white hair who's proud of his standing in the film world. His Astor Pictures has 26 offices in the United States. His word is as good as his bond. He says that Negro pictures have to undergo the same evolution as early Hollywood gangsters reels. They have to grow up.

New York is the ideal place to make all-Negro pictures because most of the good colored talent is to be found here, in theaters and night clubs. "We can get them to work for us by day," he says, "without their having to give up their evening jobs." He's set to do another Louis Jordan picture in September, when Jordan returns to fill engagements at the Paramount and at the Zanzibar.

Previous all-Negro pictures made by Goldberg in the East are "Harlem on Parade," "Boogie-Woogie Dream," featuring Lna Horne, and "We've Come a Long Way," a documentary film made in cooperation with the U. S. government, part of it in Washington, right after World War I. It was called "The Unknown Soldier Speaks" and was a history of the Negro's part in that conflict.

Goldberg's all-Negro pictures—he has never made a picture with a white cast, and doesn't want to—are carefully budgeted, rarely cost more than $20,000. Principals in the cast draw about $100 a week.

Another producer of all-Negro pictures in the East is Ted Toddy of Toddy Pictures Co., 723 Seventh ave., who recently completed in the Ideal Studios, Hudson Heights, N. J., three features, two, called "House Rent Party," and "Fight That Ghost," starring comedian Pigmeat (Alamo) Markham, and John (Rastus) Murray, and a musical comedy, "Manton Messes It Up," with Moreland and Monty Hawley.

Sat 4-27-46

He has a string of all-Negro pictures which were made on the Coast, and are released by him. One stars Lena Horne, four Mantan Moreland, and one is a Pigmeat Markham "Extreme Comedy."

Tarzan Film Toots Horn For Slavery

Daily Worker
New York, N.y.
Fri 5-10-46

Tarzan is making the rounds of the neighborhood circuits these days with a message. "Tarzan and the Leopard Woman," playing with "Three Strangers," is a vicious grade-X stinker that toots the horn for imperialism.

The picture begins with the good Commissioner announcing to Tarzan that the neighboring African territory of Briganzi "has come under our control." That's rich. The British don't subjugate people by bayonets, as in Greece, by treachery as in Palestine, or through phony diplomacy and native puppets as in Transjordania. Territories "come under their control." Just like that.

A contrast is drawn between the people in British-ruled "Zambesi" and un-controlled Briganzi. In "Zambesi" the native men all happily carve objects-d'art, the women wear white dresses and the children all go to the nice English school and sing happy English songs. In Briganzi, the scowling natives are backward and superstitious, under the leadership of the half-native doctor, a high priestess and a leopard cult. They're so dumb they don't even appreciate the blessings of British imperialism.

WHITE MAN'S BURDEN

From there on the picture plays the familiar theme of the "white man's burden." Caravan after caravan goes to benighted Briganzi bearing culture in the form of school teachers and ivory toys, but the caravans are mobbed by the ignorant natives. And a new twist: the Briganzi leader makes speeches about how the white man wishes to exploit the people and resources of his country. . . . Get it? The colonial liberation movement—portrayed as a mob of half-baked superstitious fanatics with a radical leader.

Fri 5-10-46

Of course, all the bad natives are killed in the end, and we can assume that Briganzi has now definitely "come under the control" of the good, kindly British. Wonder if it's just a coincidence that this picture is released at a time when colonial people the world over really are fighting for their liberation?

The danger of this picture is that its entertainment value is so low (the audience groaned frequently during it) that the tendency is just to laugh at it, and to forget that another little seed is being planted in the minds of people—contempt for the peoples' movement against imperialism.

Hollywood Finds Ben Carter Tough

Chicago Defender

By HARRY LEVETTE

HOLLYWOOD — From an unknown to a top figure of moving pictures and radio; from a frame cottage to a beautiful home in the heart of Sugar Hill on Harvard boulevard, from gazing at closed iron gates of studios to having them swing open to him as the first licensed colored agent in the industry is in part the story of the phenomenal rise of Ben Carter.

Carter, who arrived here 11 years ago, came here to forge ahead as an agent, and his Horatio Alger-like history here attests to the fact that he worked hard and reached his goal. After a struggle, casting offices began to observe his talents as pianist, music composer, singer and actor, and virtually drafted him into service as an actor.

116.

Before Carter's arrival on the scene, white agents for colored actors accepted them, but continued to work hardest for their white proteges. When Carter began to call attention to individuals and groups, studios began to realize that the Negro field was wider than they had expected. Although he is genial and is well liked by all from laborers to officials at the studios, Carter never "Uncle Toms" to gain a point.

Sat.

Said to drive a hard bargain, Carter refuses to accept less than he feels his client is worth. An agent for the Basin Street Boys quartet, which he took over six years ago, he is reported to have executed a raise for them into four figures. They began at $350 per week for the four. The agent-actor now is on tour with his partner, Mantan Moreland, for eight weeks of one-night stands in Alabama, Texas, South Carolina and other states.

4-13-46

McManus

Speaking of

MOVIES

P.M., New York, NY
Sun. 4-30-46

Smoke-Stack Circuit Tips

The mail response to two discussions in this corner on Army and other non-theatrical, 16-mm. films indicates to me that the appetite for this type of film, aroused through the "Smoke-Stack" circuit of war plant showings and other fact - film distribution during the war, is still a very lively one; and one the honest documentary makers should move swiftly to satisfy before the National Association of Manufacturers' 16-mm. film propogandists move in.

A typical letter comes from a former war worker, Donald Smith, now conducting social studies at Livingstone Jr. High in West Easton, Pa., who asks where 16-mm. films can be obtained now for classroom use.

The best advice I can offer is to write to Brandon Films, 1600 Broadway, N. Y. C., for their catalogue of available films and their list of regional distributors who can provide films and projection service.

Sun 4, 28-46

There are many distributors, projection service outfits, etc., but the only way I know of to locate them is through such publications as the American Film Center's *Film News*, 45 Rockefeller Plaza, New York 20; and the *16-MM. Reporter*, 545 Fifth Ave., New York 17.

One such "independent"—Nelson N. Levitan, 1351 Beach 28th St., Far Rockaway, New York—writes me that he has available what appears to be an interesting if small library and projection apparatus available for group showings. His charge is $17.50 for the projection service (this is the standard charge: you shouldn't pay more) plus rental charge for the films, usually around $2 or $3.

Levitan's library includes such Army films as *The Negro Soldier*, 45-minute film; *Weapon of War*, seven-minute animated cartoon exploding Hitler racial theories; *It's Your America*, 36-minute documentary expounding the meanings of American democracy through a soldier's thoughts on his "lucky" penny; *War Comes to America*, 70-minutes, the last of Col. Frank Capra's *Why We Fight* series; and two short films made by the National Conference of Christians and Jews, *The World We Want to Live In* and *Greater Victory*.

Another new distributor is Horizon Films, 232 W. 14th St. New York 11. Horizon is presently completing a 30-minute survey of the Jew in America under the title *Of These Our People*. This organization also has access to wide selections of other films, listing of which may be obtained by writing to the above address.

Sun. 4-30-46

¶ Regarding the Army's recent action withdrawing from circulation several issues of *Army-Navy Screen Magazine* and the John Huston psychiatric film, *Let There Be Light*, a correspondent has informed me that the Army's restriction of the Huston film is because it shows the real faces of soldiers under psychiatric treatment.

This may be a humane consideration as regards general public showings but it still does not justify the Army's action in restricting the film from all but military personnel. Also, the Army has not yet removed The Army has also placed restrictions on *Teamwork*, its own tions on a 45-min. film called *For* combat sequel to *The Negro Sol-God and Country*, described to me *dier*. I feel sure that no soldier por-*The Negro Soldier* does in providing enlightenment and understanding about the American Negro.

trayed in *Teamwork* would have the slightest objection to his face being shown to the U. S. public in an Army film of all types of Americans fighting together to beat the Nazis.—JOHN T. MCMANUS

Theresa Harris in New Picture

HOLLYWOOD (ANP)—Theresa Harris, who pioneered among sepia film favorites, has returned to the screen in Universal's "Notorious Gentleman."

Away from films for two years, Miss Harris plays the part, brown, maid role. Although she does take the part of a servant, there is no burlesque attached to it, and the characterization is important to the plot. 2-9-46

Trained to become a teacher of music, Miss Harris switched to films when she was discovered by a talent scout in 1929. Her first role was that of a singing cigaret girl. After that came parts in "Hold Your Man," "On With the Show," "Tell No Tales," "Buck Benny Rides Again," "Love Thy Neighbor," "The Flame of New Orleans," and scores more.

Miss Harris also has appeared in Million Dollar all-colored productions and on the legitimate stage. Her most recent stage role was that of Cordelia in "Harlem."

LENA FAN CLUB

Ebony, Chicago, Ill. Jan. 194

Being the president of the "Lena Horne Fan Club No. 1" I am constantly reading different magazines in the hope of finding a story or article on Miss Lena Horne.

Our club issues a monthly journal entitled "Lena-lly Yours."

We have members not only in New York City, but in all parts

of the United States, England, Canada and South America.

Lena-lly yours,

DAVID S. WHITFIELD
President
New Rochelle, N.Y.

Lena Horne To Get $15,000 For Date Here

Defender Chicago, Ill.

LENA HORNE—in person, direct from Hollywood, will appear in person on the stage of the Chicago Theatre the week starting Friday, Nov. 22. The exotic, exciting and enchanting singing star of stage and screen and radio will headline an all-star stage show. Featured in the revue will be Herb Shriner, "the Wabashful humorist." Miss Horne, incidentally, will get $30,000 for her two-weeks' engagement here. Sat. 11-16-46

Recently returned from service, Shriner is a small town philosopher who combines his wisdom with a fireside sense of humor.

It has never been necessary for Lena Horne to learn to sing. No one ever taught her to walk either. She just quit creeping and stood up—and almost immediately she sang.

She was a Broadway celebrity at 19. Now, after a triumphant course through night clubs and theatres, she is a star in M-G-M pictures, having arrived in Hollywood early in 1942 under contract to that studio.

Lena Horne Triumphs In Film

Defender Chicago, Ill.

'Till Clouds Roll By' Shows Her Off Anew

Sat.

By LILLIAN SCOTT

NEW YORK—The release here last week of M-G-M's big new "Till the Clouds Roll By," based on the life of Jerome Kern proved two things. 12-21-46

One was that if Lena Horne was ever in the studio's doghouse as was repeatedly reported last year, she is definitely in favor again. The second item the song-packed film proves is that Miss Horne can hold her own with the best Hollywood has to offer in the voice department, including Judy Garland, Kathryn Grayson, Frank Sinatra, Tony Martin, and Dinah Shore.

Lena sings two numbers: "Can't Help Lovin' That Man of Mine" and "Why Was I Born." The first song is sung in the frame of a production in the movie of "Show Boat," and very quietly M-G-M took a revolutionary step by having Miss Horne portray Julie, the mulatto, originally created by the late Helen Morgan and recently portrayed on Broadway by Carol Bruce. There was all the logic in the world in having a colored girl play a colored girl's role, but no producer ever saw it that way before.

Yet despite the studio's advance on this one score, Miss Horne only sings the song—she is never shown with the white lover although he is seen once by himself. She looks more lovely in that particular sequence—her costume and coiffure were more attractive—than in the "Why Was I Born" number. But she sings the latter more expertly and without slight affectations she gives to the "Show Boat" song. The direction is doubtless responsible for the apparent difference in technique used for the two songs.

As always, the star's warm vibrant coloring is seen to advantage in brilliant, vivid technicolor. Sinatra sings after her and he seemed particularly pale in contrast. Miss Horne's beauty and talent in this latest film in which she has been given a break as to costumes and songs, can't help but impress prejudiced whites.

Caleb Peterson sings "Old Man River" in the "Show Boat" sequence but does not appear as effectively as Paul Robeson or Kenneth Spencer, who sang it in the stage versions.

Star Wont Say Yes, No, to Query on Mixed Union

The Afro-American Baltimore, Md.
Sat. 7-7-46

By ALBERT ANDERSON

HOLLYWOOD—(ANP)— Lena Horne declines to comment on whether she is or is not married to Lennie Hayden, young music arranger and conductor at Metro Goldwyn Mayer.

However, whispers that the two are wed are becoming bolder daily, and, if true, confirm rumors that began almost a year ago when the name of the beautiful actress became linked with that of the aggressive and personable white musician on her lot.

Persons close to the pair say Hayden has taken over direction of many of Miss Horne's business affairs, and that he directs her musical activities, superseding her former business agents and advisers. Observers declare he has the sort of possessive authority toward her which one usually expects from a husband.

Gumm Reported Out

No longer does Harold Gumm, the New York lawyer, who, as her personal adviser and attorney for the past eight years, guided her footsteps to success, direct her. Nor does the Louis Shurr office, which represented her as agents, have any final voice in the actress' decisions.

The story of Miss Horne's Cinderella rise to the pinnacle of fame is a romantic one. A featured singer at Barney Josephson's Cafe Society, she had been introduced to the glamour of club life after an apprenticeship in Harlem's famous Cotton Club. There she attracted the attention of Gumm, who handled business for colored theatrical folk as a sort of avocation. He had been an attorney for Ethel Waters, guiding and counselling her as far as the capricious Miss Waters would permit him. He has also guided Todd Duncan, the singer, throughout his entire career.

GI's Favorite

Instantaneously successful, Lena became an ideal to millions of her own people and won the admiration of the entire theatre-going public. Although divorced from her first husband, Louis Jones of Pittsburgh, Lena's name was never attached to gossip in Hollywood. Living quietly with her aunt as chaperon, linking of her name with various studio executives was always found to be without foundation.

Becoming a sort of legend in the entertainment world, Lena was idolized by GIs throughout the world, and when rumors began to circulate about a possible marriage between her and another white musician some months ago, they wrote her:

Non-Committal

MISS LENA HORNE,
movie star and singer, who refuses to confirm or deny the rumor that she is wed to a white conductor.

"Don't do that to us, Lena."

When approached on the matter, Miss Horne flashes her famous smile and skillfully avoids the issue, but intimates have remarked that Phil Moore is no longer with her, Harold Gumm considers himself superseded by a voice closer to whisper advice, and the Shurr office reported Friday that though still representing her, it could not give her telephone number.

SEEKING FILM ROLE FOR STAR

The Chronicle
Detroit, Mich.
Sat. 8-10-46

LENA HORNE

Raps Hollywood For Failure To Provide Opportunity

By JOHN M. LEE

NEW YORK — Hollywood has never permitted a Negro star to shine in the celluloid heaven it has created out of pure imagination. Photogenic Lena Horne has come closer to the distinction than any other Negro performer. But she has missed the mark by so great a margin, it is possible that she will soon fade unless she gets a break of some consequence almost immediately.

Miss Horne has been more widely publicized, more glamorously built up than any other performer of her race. Her voice, which is mediocre, has been her chief asset from the Hollywood point of view, and whenever her charming likeness is flashed on the screen, it is an even money bet that she is going to sing. The boys who are supposed to be in the know will tell you that studio execs are tearing out fistfuls of their thinning hair trying to find a story that will fit the beauteous Lena.

They say that Miss Horne cannot act, and they could be right, but the truth is more likely to be that she has never had a chance. For all of the vaunted liberalism of the Hollywood studio personalities, there isn't the slightest hope that a Negro actor of the highest ability will get a chance to rise to stardom. Witness the slaughtering of the exceptional acting ability of Canada Lee in the film, "Lifeboat."

The art of buck-passing reaches its zenith in the film industry. The men who write the stories say it is the producers who are responsible for the treatment of the Negro. The producers blame the story men, and questioned together, they blame the pressure of the Southern market. Actually, the situation derives from an unwritten agreement by all concerned to carry out the pattern of lily-whitism, while proclaiming a desire to act without prejudice.

'I'm Not Married,' Says Lena Horne

The Afro-American
Baltimore, Md.

PHILADELPHIA

Sultry-voiced Lena Horne, currently packing them in at the Earle Theatre, here, emphatically denied Friday that she had taken a new husband. Sat. 11-16-46

Theatrical circles have been agog with reports that she is secretly married to Lenny Hayden, white, widely-known composer and arranger, with whom her name has been romantically linked for some time.

"I am definitely not married," the pretty song stylist told an AFRO reporter as she waited for her cue to go onstage. She sounded as though she was rather tired of issuing denials.

Denies Being Engaged

"A newspaperman visited me recently," she continued, "and asked the same question. I told him I wasn't married. Then he went out and wrote a story to the effect that I was."

She made a helpless gesture with her hands and added, "I don't know what I have to do to convinve people. The Afro-Amer

Asked if she was engaged, Miss Horne hesitated a fraction of a second before answering, then replied, "No, no more than anyone else with admirers." She did not elaborate on this statement as her cue cut short the interview.

Career Occupies Star

The Earle was the first stop on the personal appearance tour of the star, who looked quite fetching in a long black gown and revealed she has ambition to do concert work. Baltimore, Md.

After a week here she moves on to Hartford, Conn. Present plans call for her to end the tour on Dec. 18. Sat. 11-16-46

MGM Picture Planned

She'll hit Hollywood after the personal appearance schedule, she said, and start preparing for her new MGM picture, "The Pirates."

Miss Horne, who gets top billing in the show here, sings three songs, plus encores. Her accompanist is Phil Moore, composer of several hit tunes including "Shoo Shoo Baby." Sat. 11-16-46

Suspension Untrue

Lena Denies She's Married

The Courier
Pittsburgh, Pa.

BY HERMAN HILL

LOS ANGELES—Apparently it isn't true what they say about Lena . . . Sat 10-5-46

While an official MGM spokesman declared that Lena Horne has never been suspended by the studio, the glamorous star herself just as emphatically denied that there was any truth to the rumor that she had married again.

The MGM official, interviewed last week by a Courier representative, declared that any report about a suspension of Miss Horne was totally without foundation. He stated further that the actress, a contract player at the studio, is in good standing, and that producers had projected brilliant future plans for her.

DENIES MARRIAGE RUMORS

Interviewed in her Hollywood home by a Courier reporter, Miss Horne herself declared that there was absolutely no truth to the marriage rumor. The star's statement was a denial of the report which had circulated that Miss Horne had married Lennie Hayden, a music arranger and conductor at MGM. She further expressed her surprise that there should be so much emphasis on her private life by the press.

ARDENT CIVIC WORKER

In between studio engagements Miss Horne has been an ardent worker for better race relations in Southern California. She has played an active part in support of Referendum 11, the FEPC Bill, which will be voted on in the California elections in November. Sat 11-5-46

Lena's most recent film role was in "Till the Clouds Roll By," a glamorous techni-color production, which will be released soon.

Is Lena Horne Fading as Box Office Attraction?

The Afro-American
Baltimore, Md. Sat. 8-17-46

Writer Thinks So, After Her Big Build-up Followed by Mediocre Roles in Pictures

By JOHN M. LEE

NEW YORK—Hollywood has never permitted a non-white star to shine in the celluloid heaven it has created out of pure imagination.

Photogenic Lena Horne has come closer to the distinction than any other performer, but she has missed the mark by so great a margin, it is possible that she will soon fade unless she gets a break of some consequence almost immediately.

Miss Horne has been widely publicized, more glamourously built up than any other performer of her race. Her voice, which is mediocre, has been her chief asset from the Hollywood point of view, and whenever her charming likeness is flashed on the screen ,it is an even money bet that she is going to sing.

Trying to Find Story

The boys who are supposed to be in the know will tell you that studio executives are tearing out fistfuls of their thinning hair trying to find a story that will fit the beauteous Lena.

They say that Miss Horne cannot act, and they could be right, but the truth is, she has never had a chance. For all of the vaunted liberalism of Hollywood studio personalities, there isn't the slightest hope that a colored actor of the highest ability will get a chance to rise to stardom.

Declining at Box Office

Miss Horne is slowly declining as a public attraction. That is the way of Hollywood; the rapid build-up and the slow decline. However, it is not too late to cast her in a legitimate role where she will have an opportunity to prove the truth or falsity of the claim that she cannot act.

Hollywood is not averse to using the device of token representation to satisfy the millions of us who support the film industry. Our actors are featured in Grade "A" pictures in segregated spots that flash on the screen, and which many times do not have a discernible relation to the story.

Buck-Passing in Evidence

The art of buck-passing reaches its zenith in the film industry. The story writers say it is the producers who are responsible for the treatment accorded. The producers blame the story men. Questioned together, they blame the pressure of the Southern market.

Actually, the situation derives from an unwritten agreement by all concerned to carry out the pat tern of lily-whitism, while proclaiming a desire to act without prejudice.

Louella Parsons Favors a Joe Louis-Lena Horne Pic

The Afro-American
Baltimore, Md.
Sat. 7-9-46

HOLLYWOOD—The exemplary Horne, Metro-Goldwyn-Mayer sing

"Here's the tip to producers who ever fought a fistic battle. free of charge: Lena has the respect of all peo-

"Joe Louis, champion heavy- pie in Hollywood. Moreover, she weight fighter, and lovely Lena has such talent. She sings like Horne, whose songs have enchant- a bird and is so pretty. By all ed thousands, would like to make means, let's have a picture with a motion picture together. Lena and Joe."

Said Miss Parsons, who lives being led by Heavyweight Champion Joe Louis and Lena as they do the

umn of August 31: "Joe is one of the cleanest boys

Parsons in her col- to the whole world.

st 31:

e tip to producers

e:

champion heavy-

r, and lovely Lena

songs have enchant-

would like to make

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ng as they do the

Parsons, Hollywood columnist, to feel they could do good for their inspired Louella O. highest type of their race, they ywood columnist, to feel they could do good for their a free tip on these people, and also offer entertain- a motion picture. ment not only to their race, but

PHIL CARTER COMMENTS

The Tribune
Los Angeles, Calif. Sat. 9-28-46

I raised a point in last week's column which I believe coul'd stand further exploration. I cited the calculated significanme in the motion picture industry's failure to develop a male heart-throb to compare even with the limited exploitation of Lena Horne. My contention is that this is neither oversight nor accident, but is a design born of the knowledge that the emancipation of he Negro man means racial equality, which does not necessarily follow the elevation of the Negro woman.

Ever since Miss Horne has been on the screen, there has been constant speculation whether this or that well-known bandleader or actor would be brought to Hollywood and groomed to team with her. It is an understatement to say the Negro public did not take to her having been cast opposite either Rochester or Bill Robinson as she was in "Cabin in the Sky," and "Stormy Weather." These showmen, though talented in their respective fields of comedy and dancing, are not what the Negro woman would like to come home to if she had her way which she doesn't. All white homes are not graced with Clark Gables or Cary Grants either, but there's enough so that with the help of the white ofay can let her imagination soar and papa never knows the difference.

There is a lot of truth in the crack generally used in summarizing social relationships in the South—that the only free people there are white men and Negro women. This is usually followed by a dissertation on the sex freedom enjoyed by each of these group, which is a basic argument supporting accurate analysis that the four freedoms are mere mockery without the freedom to love whom one chooses.

It might be argued that either Joe Louis or Paul Robeson, both of whom have kindly treated by the white press, radio, and motion pictures, are exceptions to the seemingly official dictum which gives the Negro woman Willie Best, or nothing. I don't think they are. I think the massive power which both Joe and Paul suggest, removes them from consideration as swooners in their own race, and bolsters the white man's fallacious belief that the only way a Negro can get one of his women is by brute strength. What I'm talking about is a guy who can corner a chick on a balcony and pour sweet nothings into her ear until she drops.

Come to think of it, Lena's presentation hasn't been in the "moon-June-Madame, your glove" vein either. With the exception of "Stormy Weather" which I contend was revolutionary, in that she was permitted the civilized perogative of being pursued, she has strictly been "red hot mamma." Still there are enough men who would like a torrid dame for keeps to safely say that her being on the screen has meant a few honorable proposals in the countless passes thrown daily at Negro women as they traverse in and out of white business establishments.

Recognizing that whites are not going to do it, I think much can be done toward glamorizing the Negro society itself. Negro publications can help considerably and I notice that two advertisers, Vaseline and Murray's, have used handsome men in their display advertising copy which is a right step. It may be quite a sacrifice for Negro women to forego their priority in newspaper picture presentation and no one would miss their pretty faces more than I, but if they want us men to go out and batter down the world for their benefit, they're going to have to grit their teeth and make us believe our mere touch sends them into spasms of ecstacy.

Seriously though, I think the fact that Negro women have been able to get jobs during depressions when men couldnt find any kind of work has harmed us psychologically. In defense of their self-respect, men have tried to rationalize this unnatural situation so much so that little children are allowed to hear, and often sing, blues songs extolling the amount of money some guy's woman "brought" him. This conception must be fought at every turn and I think it is as important or more so, as many of the other efforts made toward racial improvement.

What I think we have failed to realize is that the glamorizing of white women is a latterday product of a society built by red-blooded, robust, hardbitten pioneers, whose women followed them about, cooked their meals, and bore their children, while they carved out the nation's industrial empires often with their bare hands. The original Vanderbilt was a far cry from the well-groomed, chic contemporary members of the clan who enjoy the family's wealth.

Regardless of our juxtaposition to a highly developed white society, we are still in the pioneering stages and that is a job for men. After we men have won a commanding place in the country's production stream, we can afford the luxury of women whose glamour will not be of months of slaving or come and go with the old man's luck down at the pool hall.

In which we chat with MGM publicity about Lena Horne

Tribune, Las Angeles, Calif. Sat. 11-16-46

Overcome by remorse for an error last week, in which "Till the Clouds Roll By", the newest Lena Horne picture, was accredited to 20th Century-Fox, the TRIBUNE decided to make it alright with MGM, the picture's proper daddy, this week with a story on the current activities of Miss Horne.

Accordingly, from Bill Golden, of the publicity staff of MGM, we learned that in "Till the Clouds Roll By", Miss Horne is "more than slightly sensational, incidentally" — characteristic Hollywood understatement — that, also that Miss Horne is, as of Nov. 8, troup-ing for a living, doing a series of personal appearances in Philadelphia, Hartford, Conn., Chicago, Detroit, and Boston.

With MGM's "slightly sensational", but little used, brown beauty is Phil Moore, her old accompanist, now wearing the high sounding title of "music director". Bobby Sherwood's orchestra (white) is on stage on all of the dates, excepting Chicago.

La Horne will knock off Dec. 19 in time to spend Christmas at home with daughter, Gale, who goes to school now. Home is a pale yellow affair on Long Island. (Long Island has become quite popular with show folk of color. The Count Basies recently moved there to give their baby, Diane, the benefits of country air; and Etta Moten also has a house there, among others.)

MGM doesn't know what it will do with Miss Horne next, Golden said; and we resisted the temptation to observe that that is a permanent quandary out at Culver City as regards this young lady. Neither does Mr. Golden know anything about the rumor that a Brazilian trip is in the offing for Hollywood's only Negro beauty.

Last, but not least—it was in our mind all the time, we asked about the Lena Horne-Lennie Hayden marriage rumor, which has as many sizes and shapes as the "Hitler-ain't-dead" thing.

Like the good publicity man he no doubt is, Mr. Golden told us nothing we didn't already know. Said he:

"We have been hearing that one for two or three years, and every-time we have checked up on it, Miss Horne has absolutely denied it."

In other words, mind your own g-d business.

We agree

Numbers Make Lena Horne Fortune's Child

The Defender Chicago, Ill.
Sat. 7-27-46

By MORINE WARE

Lena Horne, beautiful and talented actress was destined for both fame and wealth, according to Numerology. Besides, she will never let love hurt her, for her head rules her heart. She has three fortunate numbers, too. The lovely lady is an "8" by birth force, a number vibrating either to riches or abject poverty. An "8" person is seldom an "in-between." Some of the millionaires of the world are "8" people and so are some of the people of little worldly goods.

So, from the start, Lena was destined either to abject failure or tremendous success and the fact that she achieved the latter, Numerology says, is due a great deal to her "3" personality force, a number which vibrates to optimism and a number which helps one overcome all difficulties no matter how trying they are. The "3" also helps her in meeting people, in acting and certainly in her music as "3" is the number of rhythm.

Lucky In Business

Her destiny indicates that she will remain well balanced in money affairs. If Miss Horne would take a tip from Numerology however, she would keep ambitious and alert for an "8" person must not drift. An "8" must keep at it, for there is no rest for such a person if the best effects of the "8" are to be achieved.

Miss Horne's best numbers are 8, 17, and 26 and her best periods for transacting business are Dec. 21 to Jan. 26 and Feb. 8 to 17.

No doubt there are readers who have the same Numerology—or a similar one—to Miss Horne. There are many, indeed, who have forces around them identical with such notables as Fletcher Henderson, Ethel Waters (whose Numerology will appear in this column soon) and other famous persons.

You can obtain your own individual numerology by making use of the coupon below. Fill it out carefully and follow all instructions. You will get a prompt reply. **You may also obtain the Numerology of a relative or friend, but be sure to have the birthday complete and correct.**

Morine Ware
Chicago Defender
3435 Indiana Ave.,
Chicago, Ill.

Enclosed find 25 cents in coin for which send me my own, individual Numerology. If I do not receive my complete Numerology—including my Birth Force, Heart Force, Personality Force and Destiny Force—I understand my money will be refunded.

Name .....
(Your first and last names complete)

Address .....

Birthday .....
(Date) (Month) (Year)

Recently returned from service, Shriner is a small town philosopher who combines his wisdom with a fireside sense of humor.

It has never been necessary for Lena Horne to learn to sing. No one ever taught her to walk either. She just quit creeping and stood up—and almost immediately she sang.

She was a Broadway celebrity at 19. Now, after a triumphant course through night clubs and theatres, she is a star in M-G-M pictures, having arrived in Hollywood early in 1942 under contract to that studio.

Still Goes On
The Courier
LENA HORNE PIX VICTIM OF BLACKOUT IN DIXIE

Pittsburgh, Pa. Sat. 8-24-46

By A. M. RIVERA

DURHAM, N. C.—Thousands of Negroes who normally jam crow facilities of more than 50 theatres throughout North and South Carolina, questioned the deletion of Lena Horne from the 1946 version of the Ziegfeld Follies.

Unquestionably many of the theatre patrons went to see the production after their cinema appetites had been whetted by voluminous advertising in national periodicals, syndicated movie columns and in Metro Goldwyn Mayer's own "Lion's Roar."

Disappointed Horne fans in Durham, N. C., brought the cutting to the attention of this Courier correspondent and pointed out that the Durham Morning Herald advertised the billing of Miss Horne, but that the Durham Sun, the afternoon paper, had chiseled her name from the advertisement.

CUTS SCENE

Charlie Lewis, manager of the Carolina Theatre, with a very know-it-all air, told the correspondent that it was not for him to say, when and questioned about the deletion. He said, "I received a telegram from the district office in Charlotte, N.C., instructing me that the film was without the Horne sequence," and advised that Charlotte contacted for any further information.

L. R. Gilland, office manager of MGM office in Charlotte, N. C., refused to accept the responsibility for the act, explaining that the decision was made by a while he was in the Army by a Rosenwald, who was inaccessible to us.

Lena Horne To Get $15,000 For Date Here

Defender Chicago, Ill.
Sat. 11-16-46

LENA HORNE—in person, direct from Hollywood, will appear in person on the stage of the Chicago Theatre the week starting Friday, Nov. 22. The exotic, exciting and enchanting singing star of stage and screen and radio will headline an all-star stage show. Featured in the revue will be Herb Shriner, "the Wabashful humorist." Miss Horne, incidentally, will get $30,000 for her two-weeks' engagement here.

Lena Horne Is Named to IFRG Directorship

HOLLYWOOD (PNS) — Screen actress Lena Horne and Jean Brooks; Al Jarvis, radio producer, and composer Earl Robinson headed the list of persons elected this week to serve on the board of directors of the International Film and Radio Guild for the fiscal year beginning February 1.

Others who will participate on the 18-member board are: Judge Stanley Mosk, Mrs. Eddie (Rochester) Anderson, Lorraine Armstrong, screen writer Henry Blankfort, Catherine B. Garcia, Leon H. Hardwick, Dr. Charles W. Hill, Mary Oyama-Mittwer, Harry Morgan, J. David Orozco, Curtis Mosby, Atty. David Ravin, Mrs. Noble Sissle and Allen G. Scott.

The new board will be inducted at the next regular monthly meeting.

The IFRG, an educational organization designed to protect the interests of minorities in the fight against racial stereotyping in the entertainment world, already has begun work on its third annual screen and radio unity awards program to be staged here in spring.

More than 1,000 ballots are now being sent to editors and organizations in this country and abroad in an effort to select those in the entertainment industries throughout the world who have made the most outstanding contribution to interracial understanding and international unity during the last year.

Lena Horne aspires to do "straight" work

CHICAGO — What Lena Horne really wants to do is quit singing and try "straight" parts, but she says resignedly that "it's easier for a colored person to be a singer than an actress", in the March Ebony.

The picture magazine shows her on her first day back on the M-G-M lot, starting work on the new musical, "Till the Clouds Roll By". The article calls her "modest" because she gives her incentives for working as her "two kids". "I thank God for the chance to give my kids an education and some security. This may be the first generation in the history of our race where Negro families will have something to leave their children."

Miss Horne is still a "regular", according to the article, because she has an offer from Barney Josephson to sing at New York's elegant Cafe Society Uptown but prefers to work at Cafe Society Downtown. "I'd rather do the downtown spot because it's groovy", she is quoted as saying. "Uptown is kinda snooty for a Brooklyn girl like me".

Too Many Stars Spoil the Broth

PM Reviews

ZIEGFELD FOLLIES OF 1946. Metro-Goldwyn-Mayer film at the Capitol; with Fred Astaire, Gene Kelly, Lucille Bremer, Lucille Ball, Fanny Brice, Judy Garland, Kathryn Grayson, Lena Horne, James Melton, Red Skelton, Esther Williams, Victor Moore, Edward Arnold, Keenan Wynn, Hume Cronyn, William Frawley, Marion Bell, Robert Lewis, Virginia O'Brien and William Powell; songs by Harry Warren and Arthur Freed, Ira and George Gershwin, Ralph Blane and Hugh Martin, Kay Thompson and Roger Edens; produced by Arthur Freed; directed by Vincente Minelli.

Leafing back over old publicity releases, pretty-girl calendars, etc., it develops that MGM has devoted between three and four years to bringing *Ziegfeld Follies* to the screen.

In money return it may eventually turn out to have been worth all the time, effort and extravagant production. In terms of satisfaction for the individual consumer, however, great gobs of the thing are almost bound to be wasted or at least unappreciated effort.

In screen terms it is nothing more or less than a parade of celebrity short subjects, the only continuity being an introductory resurrection of the late Flo Ziegfeld, played by William Powell again.

I found some of the acts entertaining, others routine, one atrocious. The one with the most preopening promise, for me, turned out to be just entertaining, not much more. That was the Fred Astaire-Gene Kelly dancing duo to the tune of the Gershwins' *The Babbitt and the Bromide*, a gentle satire on the tritenesses of American conversation. That both men can dance like angels is not news; that they dance like twin angels in this piece was to be expected. That their partnership would turn out to be little more than an entr'acte is perhaps the one, unhappy instance in which *Ziegfeld Follies* doesn't go too far overboard in presenting its material. Astaire has another couple of numbers, both with Lucille Bremer and both overdone to an extravagant degree for my tastes.

The sequence I found atrocious was the Lena Horne insert, staged around a theme tune called *Love*. It seemed to sum up, in one 10-minute production number, all that is eternally wrong with Hollywood's treatment of Negro artists.

Red Skelton, making game of television sponsorship with his familiar gin-drunk scene, was fun. So was a Fanny Brice - William Frawley skit involving a sweepstakes ticket.

For the rest, Esther Williams swims, Keenan Wynn does a telephone monologue, James Melton sings from *Traviata* with Marion Bell, Judy Garland pokes fun at movie-star interviews, Victor Moore and Edward Arnold go through the old Willie and Eugene Howard routine about the shyster lawyer and the $2 fine; and in the opening sequence there is a puppet number, characterizing *Follies* stars of the past, which is probably the most inventive item in the show.

Therefore come early, if you come at all; and bring your knitting for the long stretches in between the few good highspots.

—JOHN T. MCMANUS

Lena Horne Scene In "Ziegfield's Follies" Censored

Latest race movie star to be blanked out by Censor Chairman Lloyd T. Binford is beautiful Lena Horne. Metro Goldwyn Mayer exchange officials for the Memphis area were ordered to delete scenes showing Miss Horne in a lavish sequence of "Ziegfield Follies." The censor board chairman gave no reason for his act.

Binford's previous acts of censoring major motion picture attractions gained national publicity when he refused outright to let local theatres screen Brewster's Millions because Eddie (Rochester) Anderson "had a familiar way with white folks" in the picture; and deletion of another picture. "The Sailor Takes A Wife" with a Rochester scene in which one of the white characters doffs his hat to the noted race screen and radio comedian.

Binford is reported as having commented that "No white can tip his hat to a Negro, and no Negro can protest a white man's morals in or out of films."

"The Sailor Takes a Wife" opened last week at Loew's State minus the Rochester scenes that proved offensive to the censor board chairman.

Lena Horne, 46 Others Are in New "Showboat" Sequence

By HARRY LEVETTE

HOLLYWOOD (ANP)—Now on its perilous way through the cutting room, "Till the Clouds Roll By," MGM's big technicolor musical, starring Lena Horne, Frank Sinatra, Van Johnson, Tony Martin, Katherine Grayson and many others, will be ready for release ere long and it will stand in this season's history as carrying the largest roster of colored persons—46—in supporting roles of any current production.

Directed by Richard Wharf and produced by Arthur Freed, the Lena Horne sequence is a "showboat episode" in the period of the 1920's. It is plentifully supplied with songs, the traditional "Ole Man River" being sung by Caleb Peterson Jr., widely known baritone.

The final week's shooting of the colored players included:

Archie Arnett, Joe Black, John Barnes, Cornelius Ballard, Elmer Fain, James A. Robertson, Willis Brooks, Wade Dumas, Elias English, John B. Williams, Willie Williams, Thomas Sherman, Thomas Williams, Earl Hall, George Smith, Hazel Washington, Juliette Hall;

Edmund Holmes, Paul Harris, Curtis Hamilton, Robert Sarvis, Jay Lofton, Roy Martin, Don Meyers, Sam B. Marlow Jr., Leon Ross, Edmund Sneed, Edgar Washington, John Sims;

Lucy Battle, Tillie Boone, Matilda Caldwell, Marie Pickerson, Jean Douglas, Myrtle Fortune, Marvel Giles, Palmore Jackson, Arbella Jones, Juanita Moore, Anna Harvey, Artie Overstreet, Maggie Thomas, Alberta Taylor, Lena Torrence, Irene Allen, Azaremy Rodgers.

Memphis Censors Lena Horne From Film Scene

MEMPHIS — (ANP) — The lavish and beautiful Lena Horne sequence in Metro-Goldwyn's "Ziegfield Follies," has been ordered clipped from the film for all Memphis showings by action of the Memphis censor board.

No formal announcement was made. However, Censor Chairman Lloyd T. Binford, who is noted for his use of the shears on any scenes involving Negroes which do not degrade them, gave his decision to Metro exchange officials here.

Lena Says She Will Prosecute Rumor-Monger

HOLLYWOOD — According to Jimmy Fidler, noted motion picture radio commentator, Lena Horne again denied that she is married to a white bandleader. Miss Horne pointed out, said Fidler in his Sunday night broadcast, that she has no idea where the persistent rumor began. She stated that she will hire investigators to trace the story to its source and will prosecute the person or persons responsible.

At any rate, Miss Horne vehemently declared that she is not married to anyone.

Secretary Wallace Blasts Republicans

LOS ANGELES, April 19—(AP)—Election of a Republican administration would bring a cycle of "boom, bust and chaos," Secretary of Commerce Henry Wallace told a Jackson Day rally last night.

Wallace cried out against "reactionaries" and "the recalcitrant minority" and urged the election of a "progressive" Congress.

He urged abolition of the poll tax and passage of a fair employment practices act.

Wallace was surrounded at the rally by movie notables. Edward G. Robinson introduced him. Margaret O'Brien recited Lincoln's Gettysburg Address. George Jessel was master of ceremonies and entertainment was provided by Mickey Rooney, George Burns and Gracie Allen, Danny Kaye, Diana Lynn, Bob Hope, Jerry Colonna, Frank Sinatra, Bette Davis and Lena Horne, and others.

Loew's Victoria-116 St. — Lovely Lena Horne is one of the twenty-two stars in MGM's Technicolor "Ziegfeld Follies of 1946" which begins a five day run starting Thursday. The accompanying film is "Strange Impersonation" with William Gargan and Brenda Marshall.

Change the World

By Mike Gold

LENA HORNE, one of the most beautiful girls in the world, and not just works in some of those pictures if, along with the people and low artists, trolled the ind dictatorship of big money.

Lena Horn and Carlton Moss, writer of the documentary, **The Negro Soldier,** a famous Stalingrad novel, is visiting the States, and recently visited the their fiery fascist cross. Hollywood concentration camp, as does Later that week at a mass meeting of Hollywood Mobilization of Writers, every admiring foreigner. One morning Konstantin Simonov, Russian author of especially some of the homes before which he was taken away from the dream fac- Actors, Producers and other screen work-

a pin-up girl but a person of deep feeling and thoughtful humanity, is now in the peculiar pictures the big magnates concoct every year to chloroform the American mind. This is not her fault, but her American fate. She could make better

ers, Miss Horne described the tour, and said:

"Seeing these things in the company of Konstantin Simonov I was ashamed, and I believe this audience will share my shame." New York, N.Y.

WHAT, ashamed of America in the presence of a Soviet citizen? Here is blasphemy. This is obviously not the American way.

According to Hearstian fascists, a Negro-American should burst with pride and superiority as she points out the scene of the latest Ku Klux Klan lynching party. She ought to drop on her knees every night, I guess, and thank God for the Jimcrow system. 6-1-46

This is the fascist attitude. The liberal attitude would be something like this:

"Miss Horne, for all the imperfections in America, the true issue resolves itself into one simple question: Do liberal democrats and Communists in the long run want the same things? The answer is No! Sat.

"If there were any assurance that Communists were interested solely in economic justice, liberals could welcome their support with enthusiasm. But since the Communists are concerned with economic justice regardless of other democratic values, and are also concerned with the political powef of the Soviet Union. there is no point of action with American liberals in domestic affairs."

Which is an extract from a letter by Stephen K. Bailey, a liberal arguing in the **New Republic** against any united front with American Communists, or with the Soviet Union. Mr. Bailey wants to fight only for the "democratic values," regardless of the measly economic justice which Communists want.

Why can't a Negro man or woman feel satisfied and rejoice with Mr. Bailey at our democratic superiority over the Soviet Union? What is this thing that liberals seem never to have heard of in America that makes Miss Lena Horne ashamed in the land of her birth?

* * *

THE Soviet workers' republics are some 25 years old—which means also a quarter of a century of anti-Soviet lying in America—tons of professional perversion by the Eugene Lyonses, Jan Valtins and W. H. Chamberlain, plus other Niagaras of untruth and Goebbels' inventions that have poured from the big monopoly press. 6-1-46

Millions upon millions of Americans have been raised on this poison. It was their only diet. You would imagine that by now nobody in the United States could believe any good thing ever existed in the Soviet Union. But Miss Lena Horne felt ashamed of her native land in the presence of a Russian.

She is far from being a Communist. She only had heard that the Soviet people had wiped out the race question. It existed no longer in that vast region where over a hundred languages are spoken by as many nationalities and tribes.

Miss Horne is Jimcrowed in the United States, humiliated to the depths. But no man, woman or child can ever be a racial outcast in the Soviet Union. Millions of American Negroes seem to have learned the exciting news. New York, N.Y.

Millions of American workers, even when they read the fascist papers of Hearst, Scripps-Howard or the **Daily News**, have a deep, subconscious feeling that in Russia the worker gets a square deal, and his trade unions run the show. The great industries and utilities and the land there all belong to the people.

Americans are apt to remember this whenever a President Truman pops up with some new fascist proposal to wipe out freedoms which the liberals assure us we safely have, and the Soviets haven't.

The people of Europe seem to be reacting to the same facts. We are living in a pretty terrible world today. It is a jungle worse than any known to prehistoric mankind. One's life today depends upon facts, not upon rhetoric. To Miss Horne, Jimcrow in America is a fact. Its absence in the Soviet lands is a corresponding fact, which not all the professional press liars can falsify away.

LENA GETS CITATION

Daily Worker

Lena Horne, glamourous MGM star, has been presented with a citation from the Los Angeles County Tuberculosis and Health Association for her outstanding work on the 1946 Chrismas Seal Campaign. The citation which Lena holds reads: "In recognition of excepticnal and meritorious service in the cause of the nation's health there shall be inscribed on the honor roll of this Association, as an Advocate of Public Health, the name of Lena Horne whose outstanding ability and loyalty warrant this citation".

Lena Horne Film Censored In Knoxville

Courier Journal, Louisville, Ky.

Knoxville, Tenn., July 23 (U.P.)—The picture "Ziegfield Follies of 1946" has been censored here to cut out scenes in which Negro night-club singer Lena Horne appears, it was announced today. Emil Bernstecker, manager of a theater chain showing the film, said the Negro artist's singing number "might prove objectionable to some people in Knoxville." Her name also has been blacked out on all advertising posters here. Wed. 7-24-46

Lena Horne Cut From Knoxville '46 Follies Film

World, Memphis, Tenn. Fri. 8-2-46

KNOXVILLE, Tenn.—(ANP).—Scenes in the moving picture "Ziegfield Folies of 1946, featuring Lena Horne, were cut before it was shown to Knoxville audiences recently because, in the opinion of Emil Bernstecker, theater magnate, the screen star's singing number "might prove objectionable to some people in Knoxville.

Miss Horne's name, which has been used in most advertisements of the picture, also was blacked out on the posters here. The star, although given a part in the picture which many theatregoers feel does her an injustice, is at her loveliest in the close-ups.

Daily World

DOUBLE PORTION OF GLAMOR—Two Hollywood beauties, Lena Horne and Kathryn Grayson, both singing stars and both dressed in luxurious attire of the past century get together for a friendly chat which will be a scene from the new technicolor musical "Till the Clouds Roll By." An MGM production with top stars, it will be Lena's first picture since "Ziegfeld Follies."—(Calvin's News Service).

$164 Question Is The Name Lena Horne Hayden Now?

Houston, Texas The Informer

By ALBERT ANDERSON

HOLLYWOOD — (A N P) — Lena Horne declines to comment on whether she is or is not married to Lennie Hayden, young music arranger, and conductor at Metro Goldwyn Mayer. However, whispers that the two are wed are becoming bolder daily, and, if true, confirm rumors that began almost a year ago when the name of the beautiful actress became linked with that of the aggressive and personable white musician on her lot.

Persons close to the pair say Hayden has taken over direction of many of Miss Horne's business affairs, and that he directs her musical activities, superseding her former business agents and advertisers. Observers declare he has the sort of possessive authority toward her which one usually expects from a husband.

No longer does Harold Gumm, the New York lawyer who, as her personal adviser and attorney for the past eight years, guided her footsteps to success, direct her. Nor does the Louis Shurr office, which represented her as agent, have any final voice in the actress' decisions. Sat. 9-7-46

The story of Miss Horne's Cinderella rise to the pinnacle of fame is a romantic one. A featured singer at Barney Josephson's Cafe Society, she had been introduced to the glamour of club life after an apprenticeship in Harlem's famous Cotton club. There she attracted the attention of Gumm, who handled business for Negro theatrical folk as a sort of avocation. He had been an attorney for Ethel Waters, guiding and counselling her as far as the capricious Miss Waters would permit him. He also guided Todd Duncan, the singer, throughout his entire carrer.

An elderly man of wide experience and with unusual contacts, Gumm saw immediately the possibilities for Lena Horne. Feeling that the time was ripe for one of charm and ability, with war lessening traditional taboos in the way of race and color, he persuaded her to leave Cafe Society and go to Hollywood.

In the movie capital, Gumm arranged for her to appear in the Club Mocambo, smart showcase of the town. Frequented by the wealthy and the top rung movie folk, it was the ideal spot to effectively display Lena's charm. The aspiring young pianist, Phil Moore, was her accompanist, and he it was whom Gumm secured to coach Lena in song presentation.

Lena Horne did not enter Hollywood by the usual route. Wise, astute Harold Gumm saw to it that her every movie was circumspect, that her every action was studied. She remained in Hollywood for some time without working, waiting for her real opportunity.

CHAPERONED

Unlike most colored girls and indeed the majority of whites who approach Hollywood, she did not venture out alone. Always accompanied by an aunt, a cultured wo-

tion.

Becoming a sort of legend in the entertainment world, Lena was idealized by GIs throughout the

d of before.

Pittsburgh, Lena's name was nev- world, and when rumors began to ntaneously successful, Lena er attached to gossip in Hollywood circulate of a possible marriage an ideal to millions of her living quietly with her aunt asbetween her and another white ople and won the admira- chaperon, linking of her name with musician some months ago, they the entire theatre going various studio executives was al- wrote her:

Although divorced from ways found to be without founda- "Don't do that to us, Lena".

t husband, Louis Jones of ways found to be without founda-

man of fine education, she lived in and when the Schurr agency, one Hollywood, rather than in colored of the biggest in the business, de- Los Angeles; observing a secluded cided to represent her, the battle life with every contact planned. was about won. Metro-Goldwyn- Unaccustomed to that sort of Mayer became interested, and then an approach from a colored girl, began an example of high class Hollywood saw her, admired her exploitation such as no colored performer had ever known of her first hus-

Jordan Premiers "Beware For Riverdale Youngsters

People's Voice

"Caledonia, what makes your big head so hard?" is a phrase you hear the kids singing in the side streets these days. The most famous of the kid's singers is "Sugar Chile" Robinson, only "Sugar Chile" now collects big dough for his rendition.

But when you hear that highly amusing lyric coupled with its fascinating rhythm, you automatically remember that big-eyed musician-comedian, Louis Jordan, who threw the hep cats into a frenzy when he first introduced the number.

6-8-46

Caledonia, is just one in a series of tunes with clever lyrics that Jordan has introduced and made famous. Who can forget his **Outskirts of Town, Knock Me a Kiss** and **Is You Is or Is You Ain't My Baby?** One of the interesting things about these down to earth songs, is the fact that the ones Jordan didn't write himself, were written by such non-professionals as housewives, cab drivers and janitors. This probably accounts for the every-day, down-to-earth language of the lyrics. And too, by virtue of Jordan's interest in this type of song, he displays a keen interest in the little guy and his activities.

New York

STARTS PRODUCING

Because these songs are so much fun and Jordan has an inimitable comic style of putting them over, one is apt to overlook or indeed not be aware of his interest in the world in which he lives. It is this interest and fighting spirit which determined Jordan along with his manager, Berl Adams, to start producing films.

"We must counteract Hollywood's misrepresentation of the Negro, and the only way to do that is get out and sink your dollars into a like project."

So successful has Jordan been with his short length films that he now has produced, and played in a feature, **Beware**, based on the song by the same name.

It is this film which will get its world premier with all the Hollywood trimmings, Friday midnite June 14 at RKO's Hamilton theatre, for the benefit of Riverdale Children's Association. Kids are of special interest to Jordan who had a pretty though time of it himself as a kid.

6-8-46

INTEREST IN KIDS

Said Jordan, "If my new picture benefits the orphaned children who depend on the Association for a good and wholesome life, then I am commencing to accomplish some of the purposes for which I am striving."

Louis Jordan is not taking his own advice, "Beware," in the film by the same name. He seems to be really off his guard here with lovely Valerie Black who plays his leading lady. The movie which Jordan stars in and produced gets its world premier at RKO's Hamilton Theatre, Friday midnite, June 14, for the benefit of Riverdale Children's Association. An all-star show will accompany the showing of the picture.

This good humored leader of five musicians, didn't just become interested in youth. While you have not heard very much about his activities among the teen-agers, those activities are legion among teen-agers from north to south and east to west. In every town in which Jordan has played an engagement lasting more than a week he has given a teen-age concert, the most famous of them ne gave last summer in Hollywood at the **Trocadero.**

For these concerts Jordan charges admission fee on the assumption that the kids feel more independent when paying their way and too, the fee provides a fund which is turned over to bona-fide organizations working with delinquent children.

6-8-46

MANY IDEAS

Columbia Pictures got the idea for **Meet Miss Bobbie Socks** in which Jordan played, from the highly successful **Teen-Age Concert** he gave at the **Troc.**

Full of ideas, Jordan is not only working on a plan to film a full length picture with a mixed cast as his next production, but he is quietly investigating the possibilities of a long time ambition, to assist young Negro doctors in attaining more and better internships.

New York

To watch Jordan work on the stage, one would think he has little time left for such diversified interest as entertaining psychiatric patients in the wards of the various vet hospitals. This, Jordan says, has been the most gratifying phase of his life as an entertainer. According to doctors at the Laurel Veteran Hospital who are tops in the field of psychiatry, patients who for months had been thought to be beyond mental recovery, showed amazing results after being entertained by Jordan and his musicians.

6-8-46

WORK WITH YOUTH

"These boys," as Louis calls them, "through no fault of their own, are in these vet hospitals trying to piece together what is left of their young lives, and heaven knows it is as little as we, who escaped the horrors of war, can do to use our talents to help rehabilitate them."

Working with youth, vets, and investing hard-earned dough to integrate Negroes into their prospective place on the screen, are all part of the program Jordan planned as a boy in Brinkley, Arkansas, where he was born. The hard knocks he had as a boy who ran away from home only served to give to the now popular recording artist, a sense of value he probably would not have gotten had things been easy for him.

Jordan returned with his **Tympany Five** to the Paramount theatre on Wednesday. The little big band scored a huge success when it played this theatre for the first time last season.

At the premiere of **Beware** will be stars of stage, screen and radio along with prominent leaders who are interested in giving Riverdale Children's Association the support it deserves.

In addition to kleig lights and sidewalk interviews, the show accompanying the film will be all-star led by Louis Jordan himself and his musicians. Supporting Jordan in **Beware** are Valerie Black (**Anna Lucasta**), Frank Wilson, Emory Richardson, and Milton Woods.

New York

To be assured of good seats (they are reserved), call Blanche Mahler, GR. 5-5965. Get set for a bang-up evening or early morning and remember when you see Louis Jordan acting as though nothing matters but a silly lyric to a song, that behind these capers is a guy who is plenty active in cutting the kind of pattern for America that we all want to see come to pass. (F. W.)

36a 1946

Hattie McDaniel

Stars Celebrate Radio Show Opening

Joan Crawford and Hattie McDaniel, famous screen actresses and Academy Award winners, celebrated the opening of the new "Academy Award" program over the Columbia Broadcasting System. They are shown with Jean Hersholt, star of his own "Dr. Christian" program and president of the Academy of Motion Picture Arts and Sciences, at the Beverly Hills Hotel party which followed the premiere broadcast of the "Academy Award" show in Hollywood.

(ANP Photo)

Nina Mae McKinney

Sat 3-9-46

PERCHED ON "88"—Nina Mae McKinney returns to the screen in a featured role in Paramount's "Danger Street," Pine-Thomas production with Jane Withers and Robert Lowery. Photo shows the singing-star with Jane Withers between scenes of "Danger Street."

36a 1946

Butterfly McQueen

Butterfly McQueen Has Varied Stage Experience

New York Amsterdam News

Butterfly McQueen, who is featured on the Danny Kaye show for Pabst Blue Ribbon beer heard over the Columbia network, was born in Tampa, Florida, January 8, 1912.

Butterfly attended kindergarden and parochial schools in Tampa and Augusta, where the family later moved. At Augusta, she appeared in many amateur shows, giving an early indication of her flair for comedy.

The family moved to New York in 1921 where Butterfly finished her grade and high school years. Much of their New York stay was spent in Babylon, Long Island. Butterfly enrolled in the Lincoln Nursing School and spent six months before she decided that the stage was her best love. 1-19-46

Her first stage appearance was in "Brown Sugar," a vigorous play with a short run. Not discouraged, Butterfly enrolled in a competent dramatic school. In 1938, she was cast for "Brother Rat," and after her run with that production, she went on the road in "What A Life."

Selznick scouts picked her for her new famous role in "Gone With the Wind," and Butterfly came to Hollywood in 1939 to work on the picture. Since then, she has appeared in many pictures including "The Women" — and most recently, in "Mildred Pierce."

She lives alone with her mother in a modest Hollywood home which she owns. She is an avid reader—newspapers, books and magazines—and is a great student of the BIBLE. She does not drink or smoke and never attends night clubs. She keeps up with her tap and specialty dancing for professional purposes and is a follower of the Katherine Dunham school. She roller skates now and then just for the fun of it.

Butterfly is respected by the entire profession and her special type of comedy is unequalled. Her high, fluttery voice is real, not simulated.

She commands instant respect from everyone with whom she comes into contact and impresses all with her dignity.

BUTTERFLY GOES TO SCHOOL

Butterfly McQueen registered last fall for courses at the University of Southern California. She attended night school after her day's work in David O. Selznick's "Duel in the Sun" in which her role is reminiscent of her famous "Prissy" in "Gone With the Wind." 2-1-46

HANKY-HAID—Masquerading all the time as Butterfly McQueen is Miss Kitty Lincoln, who has a sizeable, if Hollywoodian, part in David O. Selznick's forthcoming "Duel in the Sun". Sundry facts on Kitty, Butterfly, or what-have-you. are thrown together elsewhere on these pages.

Presenting--Kitty Lincoln alias Butterfly McQueen

Tribune Los Angeles, Calif Sat. 12-7-46

Nothing in a name?

She got the name, Butterfly, when she danced in the butterfly ballet of "A Midsummer Night's Dream", and she liked it because she thought it sounded more theatrical than Thelma, which is her given name.

But for a long time she was known to Broadway agents as "Kitty Lincoln."

Kitty Lincoln didn't get any jobs, so she took the name, Butterfly McQueen, by which she has been known ever since.

Thereafter, Butterfly McQueen worked in three George Abbott shows in quick succession, "Brown Sugar", "Brother Rat", and "What a Life". She was on tour with the last named when she took time out to play "Prissy" in David O. Selznick's "Gone With the Wind", a part that wrung many a chuckle from screen fans for the addlepated innocence of her characterization.

Since that picture, she has played in such pictures as "The Women", "Affectionately Yours", "I Dood It", Cabin in the Sky", "Mildred Pierce", and "Since You Went Away" — but she lost her part in the last to the cutting room floor.

Just now she's doing a fat, if sterotyped, part indeed in David O. Selznick's Gone-With-the-Wind-of-the-Southwest, "Duel in the Sun."

She plays Vashti, a Hollywood delight, a dreamy, lazy servant girl with no memory and an exasperating habit of repeating conversations in full.

No Vashti in real life, Butterfly has worked and studied all her life to get where she is.

She danced and sang in non-professional productions as a small child in Tampa. She went to high school in Long Island; and just now, after a year and a half at City College in Los Angeles, is on the campus of the University of California at Westwood, learning all she can about dancing and the theater from books.

She was with Jack Benny for a year on the radio, playing a sort of vis-a-vis to Rochester. But she didn't particularly care for it.

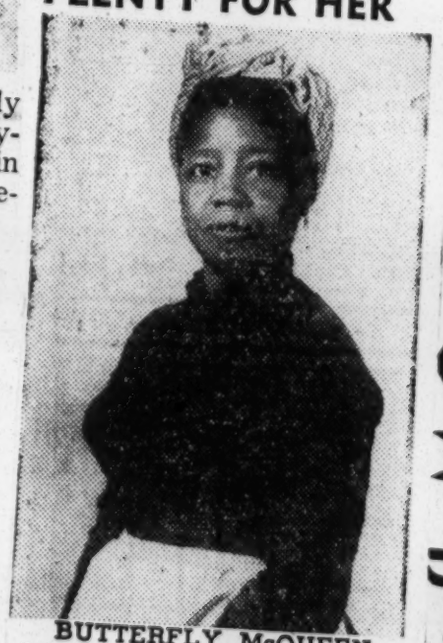
"They seem to like only very broad comedy," she says.

Noted for the high pitch in her voice, she says the studios don't want her to change it.

"I really can speak lower," she says, speaking way down to here, "but they never seem to like it as well."

She doesn't go to many movies nowadays because, she says, she is so imitative she is afraid she'll lose her own screen personality by trying to imitate some of the other people she sees on the screen.

PLENTY FOR HER



BUTTERFLY McQUEEN
Who in changing her name from "Kitty" to "Butterfly" found that something at the end of the rainbow thus blotting out the theory that "there is nothing in a name."

Butterfly McQueen Case Is, After All, Something In A Name

Defender Chicago Ill.

Sept. 12-7-46

Star Of Famous Film, 'Gone With The Wind' Found Little Work While She Was Appearing As Broadway's Colorful 'Kitty Lincoln'

When David O. Selznick's "Duel in The Sun" hits the screen of your favorite theatre you'll find a name unheard well up among the pix's stars. Take this tip from us. She's Butterfly McQueen. Maybe as some contend, there is nothing in a name but one wonders if the girl with the high pitched voice will agree.

Butterfly received hers, front and back, when she danced in the Butterfly Ballet of "A Midsummer Night's Dream," during the Broadway run of that opus. Before that she was "Kitty Lincoln," her first substitution for her own and real name, Thelma McQueen. "Kitty" was rather theatrical but perhaps not enough so to attract the Broadway agents and so Kitty or Thelma decided to stick with "Butterfly." With this decision things began to look up for the girl whom critics had said had the voice and talent to go places.

She worked in three George Abbot shows in quick succession. "Brown Sugar," "Brother Rat," and "What A Life." She was on tour with the last named of these when she took time out to play "Prissy" in David O. Selznick's "Gone With the Wind," a part that made her as any actress on the screen.

Paired With Rochester

She was with Jack Benny for a year on the radio, playing a sort of vis-a-vis to Rochester. But she didn't particularly care for it.

"They seem to like only very broad comedy," she says. Her own comedy isn't that broad.

She wants now to go into "Rhapsody in Rhythm" with Ethel Watters, and thinks she has a pretty good chance. But at the moment, since she finished the Selznick picture, she has gone off on a personal appearance swing around the country, doing a sort of singing and dancing act such as she once did in vaudeville.

She's little bored with education. She won't say so right out, but she isn't much more amused by movies. She went a lot to the Island; and just now, after a year and a half at City College in Los

In Many Films

In the time since the moment, she has played both good and different roles in such pictures as "The Women," "Affectionately Yours," "I Dood It," "Cabin in the Sky," "Mildred Pierce," and "Since You Went Away" . . but she lost her part in the last named of these to the cutting room floor.

Just now she's doing a fat, if sterotyped, part indeed in Selznick's "Gone With the Wind-of-the - Southwest, "Duel In the Sun."

groes in Florida weren't recorded when she was born, she says), but she always slept through the "dramatic stuff." She woke up only for comedies.

Sat. 12-9-46

Noted for the high pitch of her voice, she says the studios don't want her to change it.

"I really can speak lower," she says, speaking way down to here, "but they never seem to like it as well."

She doesn't go to many movies nowadays because, she says, she is so imitative she is afraid she'll lose her own screen personality by trying to imitate some of the other people she sees on the screen. Elizabeth Bergner and Lynne Fontanne and Helen Hayes are actresses she never saw work, but she counts them her favorites just the same.

She likes Clark Gable. "I guess because I know him," she says. She worked with him when he was merely Rhett Butler.

She likes Bing Crosby because "he's so nice."

She has two favorite producers, and — you guessed it — they are David O. Selznick and George Abbott, in that order.

"They are my favorite producers," she says, "because they are so original. I mean they have personal initiative."

She was acutely unhappy about her movie career when she first worked in pictures, but now she feels that she understands both people and the movies better, and she finds that the best way to get along, either in the movies or out, is to see as much as you like of the people you like and who like you and just to leave the others alone.

Frank "Sugar Chile" Robinson

the Call - Kansas City, MO.

PINT-SIZED PRODIGY.—"Sugar Chile" Robinson, moppet boogie woogie sensation of the day is winning his own friends in Hollywood. His film debut will be in MGM's "No Leave, No Love." Just going on seven, Sugar Chile, ~~chistened~~ Frank, weighs but 40 pounds and started to play the piano about the time he was learning to walk. Small and resourceful, he makes up for the smallness of his hands, not big enough to stretch octaves etc., by hammering out perfect rhythm and melody with the aid of his knuckles and elbows. (Photo 1) Sugar Chile is beating out some three-note chords between camera appearances to keep his pinkies limbered for big scenes to come. (Photo 2) Hardly bigger than a minute, Sugar Chile beats on the keys as a little actor friend beats on the piano with drumsticks. What a noise the two make! (Photo 3) Here the tiny prenom of the piano is accepting the praise of Van Johnson and Director Charles Martin after finishing a difficult number for the cameras.—CNS. Friday 3-22-46

Sugarchile Steals All Scenes in New Film

Jacksonville Ala Gatter

After a two hour staff showing of the new MGM film "No Leave, No Love," featuring he-man Van Johnson, it was unanimously decided that little Sugarchile Robinson, piano wonder, put more into his three minute screen debut than they have seen done in quite some time. Sugarchile, they concluded, has the cute personality of a Shirley Temple (when a starlet) and the adult seriousness of a Margaret O'Brien. You'd believe Sugarchile was a veteran actor to hear him handle his lines. Sat 8-24-46

The scene, however, isn't too becoming as Stepin Fetchit plays his lazy father, a piano mover. Sugar comes to Van Johnson's apartment looking for his dad and you know the story from there—he begins playing. But the little genius' version of "Caldonia" with kicks and all astonishes all in the film and even the critical MGM staff members applauded at the finish.

Twice Told Tales

About People You Know

Amsterdam News

By BILL CHASE

There's no two ways about, the title of the most colorful and individual-looking man in the theatre belongs to LEIGH WHIPPER, and rightfully so. When I first met him years ago, my introduction to the great actor carried with it no small amount of awe mixed, perhaps, with a little bewilderment and disapointment, for here was the actor of whom I had heard so much, dressed in a big, black flowing bow tie, and looking for all the world, like any poet, artist or other such individuals usually asociated with Greenwich Village. . . . . .

Amsterdam—News

WHIPPER'S bow tie is not only traditional of the Whipper legends, but is as famous in it's own right as are the beards of the Smith Brothers, the hats of Queen Mary and Gertrude Stein's haircut. Whether he wears it with his pajamas is a question which Mrs. Whipper would be in a more logical position to answer, but if he were ever caught without it in the street, it would be tantamount to a glamorous movie star being caught without her make-up.

Sat. 6-15-46

Leigh is always good for a story, most of which center about his own personal philosophy of "do unto others", most of which make excellent angles for short stories or items for Ripley's Believe It or Not series. This one, however, deals with a recent incident while he was making a picture, not yet released with the very fabulous Miss Katherine Hepburn.

New York

He's made scores of successful films, among them being "Mission to Moscow", and "Of Mice and Men", but not until recently has he worked with La Hepburn, about whom there have been written countless stories about her flare for temperament and eccentricities of some kind or another.

On the very first day of shooting, it appear, the asistant director said something much to the displeasure of the star, and he was henceforth absent from the production. Leigh was again jolted when, on the following day Miss Hepburn retorted to a cameraman who took the liberty of calling her Katherine:

Sat. 6-15-46

"I'm MISS Hepburn to you, and please don't forget it!"

From then on the alert Mr. Whipper was on his "P's and Q's" not to incur the wrath of the star and thereby possibly jeopardize his reputation as a gentleman and actor of long standing. However, in replying to a question she asked one day, he replied, "Yes, Miss Hepburn."

"Why, Leigh Whipper," she said, "don't be so formal. Everybody calls me either Kathy or Kate. Why don't you, too?"

"All right," he said in surprise, "I'll do even better than that. I'll call you Katrina. How's that?"

"Oh, that would be just WONDERFUL!" gushed La Hepburn.

Which only goes to prove that KKK doesn't necessarily stand for that hooded clan of bogey-men. "K" for Kathy, "K" for Kate or "K" for Katrina. What's the dif? They all add up to Hepburn anyway.

New York

NO TIE? **These two poses of Leigh Whipper are "character" shots from two of his great motion pictures, (left) from "Of Mice and Men,' and (right) as Emperor Haile Selassie in "Mission to Moscow.' Unfortunately they do not show him as he looks in that famous tie. As a matter of fact he doesn't have one on in either picture, does he?**

36b 1946

Negro Theater

Atlanta Constitution

THOMASTON, Feb. 24. — A movie house exclusively for Negroes will be started on Bethel street soon, James Ferguson, one of the five owners, announced this week. The theater, which will cost between $35,000 and $40,000, will seat between 600 and 800 patrons. Land has been purchased for the business from James R. Davis at Bethel and Daniel streets by Ferguson, C. J. Smith, J. M. Duke, Edward and Edwin Trice, who will own and operate the business.

Mar 2-25-46

Atlanta, Ga.

W. C. Handy Theatre

Journal and Guide

Norfolk, Va.

MEMPHIS, Tenn. (ANP)—The new theatre which is being erected in the Orange Mound district here will be called W. C. Handy Theatre in honor of the composer who made Memphis and St. Louis famous. Mr. Handy will be present at the Theatre's opening, it was announced. The owner plans to open every program with "Memphis Blues," and to close with "St Louis Blues."

Sat. 3-23-46

LARGE CROWDS ATTEND OPENING MELODY THEATRE

Savannah, Ga.

Tribune

The Melody Theatre, East Broad street, Savannah's latest movie house, had its initial opening Saturday evening.

The two shows on opening day attracted vast crowds who were thrilled with the excellent facilities and beauty of this ultra-modernistic theatre.

Thurs 4-28-46

Constructed of cement block, this luxurious amusement house which has a capacity of 925 seats, a large beautiful lobby and a soda fountain, was erected at a cost of $125,000 by Mose Portman. It is managed by L. H. Shepard.

The house is air-conditioned, has a most pleasing light effect and is most conveniently situated.

Negro becomes theatre chain official

Tribune

WASHINGTON, D. C.—Sigman R. Heard, employee of the Lichtman theatre chain for 12 years, was last week named to the board of directors of the District Theatres corp., which operates the 26 Lichtman theatres. Previously connected with an insurance agency, Heard has a B.A. from Morehouse college and has done post-graduate work at the Howard university school of religion.

L. A. Calif

Kelly Supervisor New Movie Chain

The Afro-American

Baltimore, Md.

J. E. KELLY

Sat. 9-14-46

RALEIGH, N.C.—J. E. Kelly, veteran theatre man of Norfolk, has been named supervisor of the Haley chain of theatres, operating in the Carolinas, with the home office here in the Lincoln Theatre on Cabarrus St. He will take over his new duties on Sunday, Sept. 15.

The new chain lists theatres in Durham, Raleigh, Rocky Mount and Reidsville in North Carolina, and in Columbia and Orangeburg, S.C.

Supervisor Kelly has served Norfolk theatres for almost two decades with the progressive element of that city, being one of the founders of the Norfolk Unit Va. Union University.

Colored Theatre Opened Here

A new theatre, operated exclusively for negroes, had its formal opening here in Camilla last Saturday. The new theatre is located on the corner of the street next to and at the rea rof Willo's Five and Ten Cent Store and the theatre is owned by a group of white men, as previously announced. The theatre is located in a handsome new concrete structure and has new equipment, air conditioning. The owners of the theatre have announced the following policy concerning pictures that will be shown there: every Monday and Tuesday some movie with an all-colored cast of actors and actresses; show with a serial picture every Wednesday; double features every Thursday and Friday, and a western picture every Saturday.

Open Negro Theater

GAINESVILLE, Ga., Aug. 31. The Roxy, only theater in northeast Georgia for the exclusive use of Negroes, has opened here in the former Kidd Building. Harry E. Martin, of Gainesville, is the manager and Richard Atkins, of Helen, chief projectionist. . . . Dr. Waights G. Henry Jr. will be the guest speaker at the Gainesville District rally of Methodist youth to convene at 7:30 p. m. September 3 at the First Methodist Church. . . . Rotarians of this area are looking forward to the address of Dr. Pierce Harris, noted Atlanta minister and columnist, before the regular meeting of the Gainesville Rotary Club on Monday. . . . GRIFFIN.—Superintendent J. P. King has announced the election of three new teachers to the faculty of Spalding County schools. They are Miss Myrna Simmons, of Tylertown, Miss., who will teach at Orrs Grammar School; Miss Johnnie Peterson, who taught at Griffin High School last year, at Sunny Side; and Mrs. Watson, who will teach at East Griffin.

New Danville Theater To Open December 14

DANVILLE, Dec. 4—Danville's first all-Negro theater will be opened December 14. Financed, owned and operated by Martinsville interests, it was hoped to have the theater in operation within six months' time but the fact that the site was found to be solid granite a few feet below the surface caused the building to consume 15 months.

The theater represents an investment of $100,000 and will seat 552 persons.

Carver Theater Dedicated

The Constitution

WAYCROSS, Nov. 29—The Carver Negro Theater, which was constructed at a cost of $75,000, was dedicated here with Charles Dawson, Chicago and Tuskegee Institute artist, delivering the principal address. The audience heard brief talks by W. K. Jenkins, President of the Georgia Theater, Inc., which owns the theater; Jack Williams, Editor and Publisher of the Journal-Herald, and L. B. Harrell, owner of the building.

12-2-46

Atlanta, Ga.

NEW NEGRO THEATRE DEDICATED BY ARTIST

Edifice Is Named For G. W. Carver Negro Scientist

By DOROTHY SMITH

The new Carver Theatre, beautiful $75,000 house for the Negroes of Waycross, located on Oak street was dedicated at a special ceremony last night at 8:30 o'clock, with Charles Dawson, Chicago and Tuskegee Institute artist who painted two murals for the theatre lobby, delivering the principal address.

The theatre was packed for the program, which was opened with the singing of America by the audience. The dedication prayer was given by the Rev. W. W. Stephens, pastor of the Mount Zion AME Church. A special section was reserved for white guests.

In his speech, Dawson, a native of Brunswick, reviewed the achievements of prominent Georgians, both white and Negro, and spoke with pride of the contributions they have made to southern progress.

MURALS OF CARVER

In referring to his two murals of George Washington Carver, Negro scientist for whom the theatre was named, he paid tribute not only to Carver but also to Booker T. Washington, famous Negro educator. Because of Washington's great influence on Carver's life, Dawson says he painted in phantom form the monument of Washington at Tuskegee Institute into the composition of the first painting, which shows Carver at work in his laboratory. In the second painting, Carver stands alone at his apex showered with honors, but honored most by his works, his extraordinary discoveries from the farm products of the South.

W. K. Jenkins, president of the Georgia Theatres, Inc., which leases and operates the theatre, Jack Williams, editor and publisher of the Waycross Journal-Herald, and L. B. Harrell, owner of the building, were introduced and gave short talks. Lamar Swift, district manager of the Georgia Theatres, Inc., John Harrison, manager of the Waycross theatres, Elliott Yarbrough, city commissioner, W. D. Kemp, architect for the building, and H. M. Pafford, jr., contractor for the theatre, were also presented. The guests of honor were introduced by J. C. Reese, principal of Center High School, who served as master of ceremonies.

SHORT TALKS MADE

Short talks were also made by three Negro citizens, O. C. Wynn E. E. Moore and John King. The speaker was introduced by Robert Harris, Negro druggist.

The Center High School Glee Club rendered several selections, which were well received. The benediction was given by the Rev. G. W. Jackson, pastor of the Negro Friendship Baptist Church.

The building, which is one of the most modern movie houses for Negroes in Georgia, is of brick construction. Its arrangements are attractive and comfortable, and it is equipped with the latest in motion picture equipment and furnishings, with adequate safety features.

Charlie Brock, former balcony manager at the Lyric Theatre, is the manager of the Carver Theatre.

The picture, "A Stolen Life," starring Bette Davis and Glenn Ford, was the feature picture for the opening day.

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Work Hard and Mind Business, Admonishes Successful Negro

News & Courier Sun. 8-11-46
Charleston, S.C. Sat. 8-10-46

Damon Ireland Thomas, 65-year-old negro, of 323 Ashley avenue, has adhered to a formula for the success he has attained during the 25 years he has been in the theater business in Charleston: "Work hard, mind your own business and work hard".

As manager of the Lincoln theater, 601 King street, his annual income runs well into five figures, and is one of the largest in the city. His arrangement with the Bijou Amusement company, Nashville, Tenn., owners of the theater, calls for payment of a salary and half the profits realized by the theater.

Thomas is a "home-town booster". Recently he thought of a sign which has been erected at the theater. It reads: "A Good Theater in the Best City in the World". But he is equally proud of the fact that the Lincoln is the only negro theater to his knowledge which is located on the "main street" of a city. When he first came here from New Orleans, La., his birthplace, to enter the motion picture business, he found an effort underfoot to move the theater. Sun 8-11-46

"But as soon as the people found that I wanted to operate a decent place, everybody helped me," including law enforcement officers and other public agencies. In addition to the respect of public officials, Albert Sottile, president of the Pastime Amusement company, operators of most of the theaters in the city for white people, made a complimentary reference to him at the recent convention of the Theater Owners association of North and South Carolina.

As a rule, the same type of films presented in other theaters are shown at the Lincoln. The few films starring all-negro casts are not enough to supply the demand at the Lincoln, and often new Hollywood films are shown there before they reach other theaters in the city.

Before they are shown at the Lincoln, the films are "edited" to insure that they contain nothing which would agitate facial differences. Sun 8-11-46

Questioned on "race relations" in Charleston, Thomas said "Charleston is the best place in the country insofar as that's concerned".

But oddly enough, some resentment was expressed by negroes when Thomas donated a lot to the city some time ago for the construction of a fire station in Coming street—to be used for the protection of a negro community against fire.

How to Get Along

News & Courier Charleston, S.C.

To The News and Courier:

In passing the Lincoln theater, an all-colored play-house, I was attracted to a billboard which read: "A Good Theater in the Best City in the World". Sat. 8-10-46

These are the sentiments expressed by D. Ireland Thomas (the manager), a colored man who by his own endeavors (without the aid of Northern agitators) is making an honest living and has won a place for himself in the community and the respect of the white people of Charleston.

If other colored people would follow the example set by this man, Charleston would be the "Best City in the World" for many more of his race.

A CHARLESTONIAN.

Charleston.